

MARCH 1

VOGUE

AMERICAN
FASHION

PARIS
NEWS

with a whole new allure

20 pages

**ADVANCE
RETAIL
TRADE
SUPPLEMENT**

opposite page 22



50 CENTS

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*trademark mutation mink breeders association

jewels—CARTIER

dress—jane derby

virginia thoren



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MARCH 1, 1956



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VOGUE IS PUBLISHED BY THE
CONDÉ NAST PUBLICATIONS INC.

Editorial and Advertising Offices

420 Lexington Ave., New York 17, N.Y.

Telephone—LExington 2-7500

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VOGUE

INCORPORATING VANITY FAIR

There are three Vogues: American, French, British I. S. V. - PATCÉVITCH Publisher

MARCH 1, 1956

COVER

First among the many new American fashions that make beauties: the big new beautifying hat. This, a shadiness of flowered French silk taffeta ribbon and raspberry velvet—and half the fashion of it is seeing it with close-cut sheaths (not floaty dresses) on city days. Hat, by Adolfo for Emme. Also at Hudson's; L. S. Ayres; Neiman-Marcus; I. Magnin. Diamond and gold jewels: David Webb. The "Enchanted Pink" lipstick, a Frances Denney beautifier.

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RUTLEDGE

The Chambre Syndicale de la Couture has requested that all publications showing Paris models from this collection publish the following line, to apply to all models shown: "Copyrighted model—reproduction forbidden." Of course, this does not apply to shops and makers who have bought the original models.

HUTZLER'S

String-straight reefer
in brilliant
black-and-white
Linton tweed...by

*Monte Sano
& Pruzan*

Hat by Emme



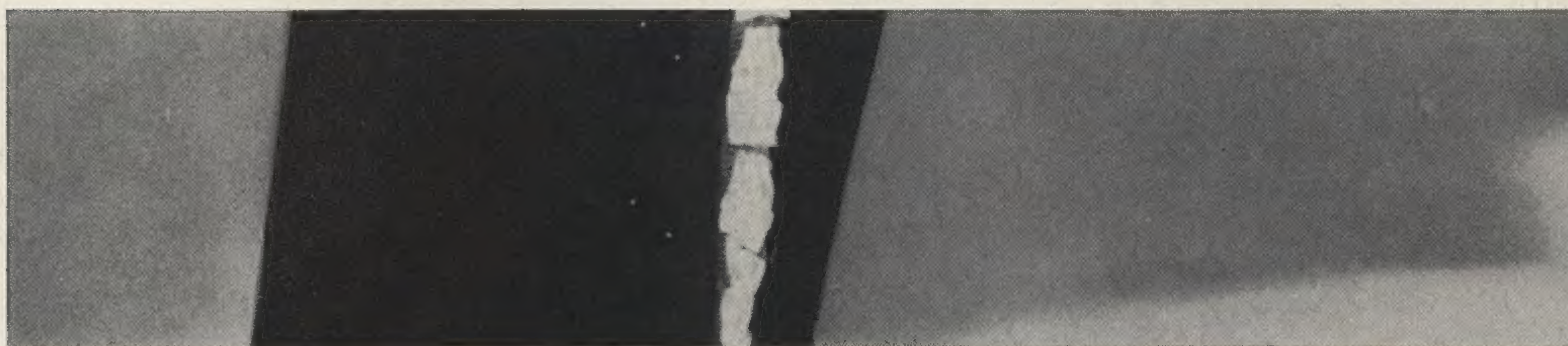
Ours alone in

Baltimore




A new streak
of lightning white
lingerie
buttoned down
an impeccably simple
black Italian silk dress.
Beautiful with or
without its own
narrow belt.
By Ben Reig,
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MONTALDO



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its flow of black,
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jacket of khaki silk
broadcloth. 450.00
Lord & Taylor.

Hood-

high of waist -

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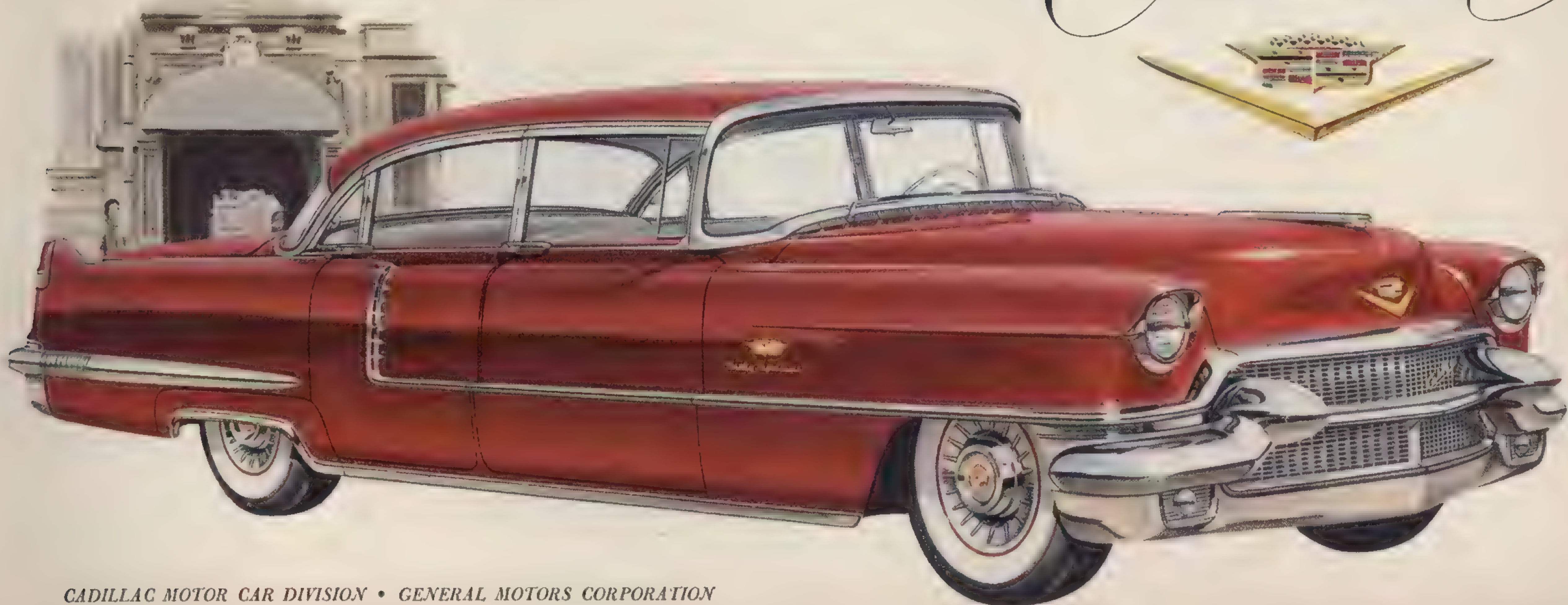
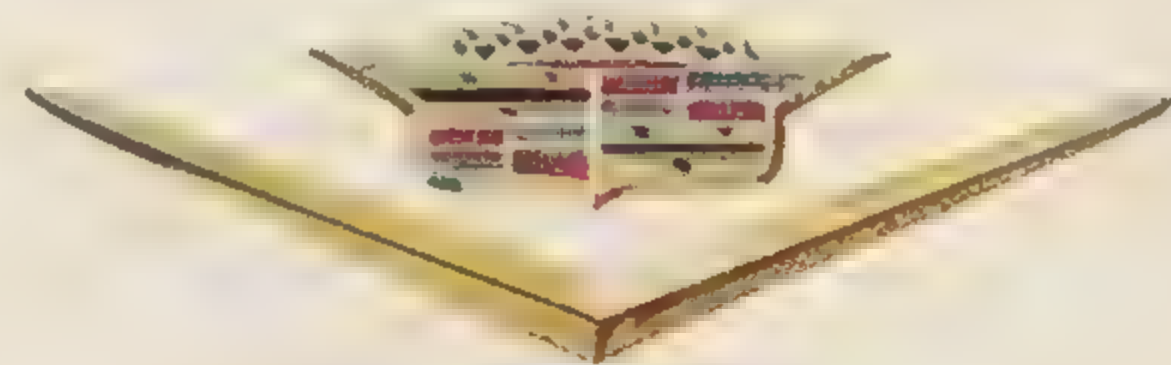
Costume by Jeanne Campbell, Sportwhirl



Private showing in Hubert de Givenchy, Paris House—photographed expressly for Cadillac

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*of Burlington's
Venzuela*

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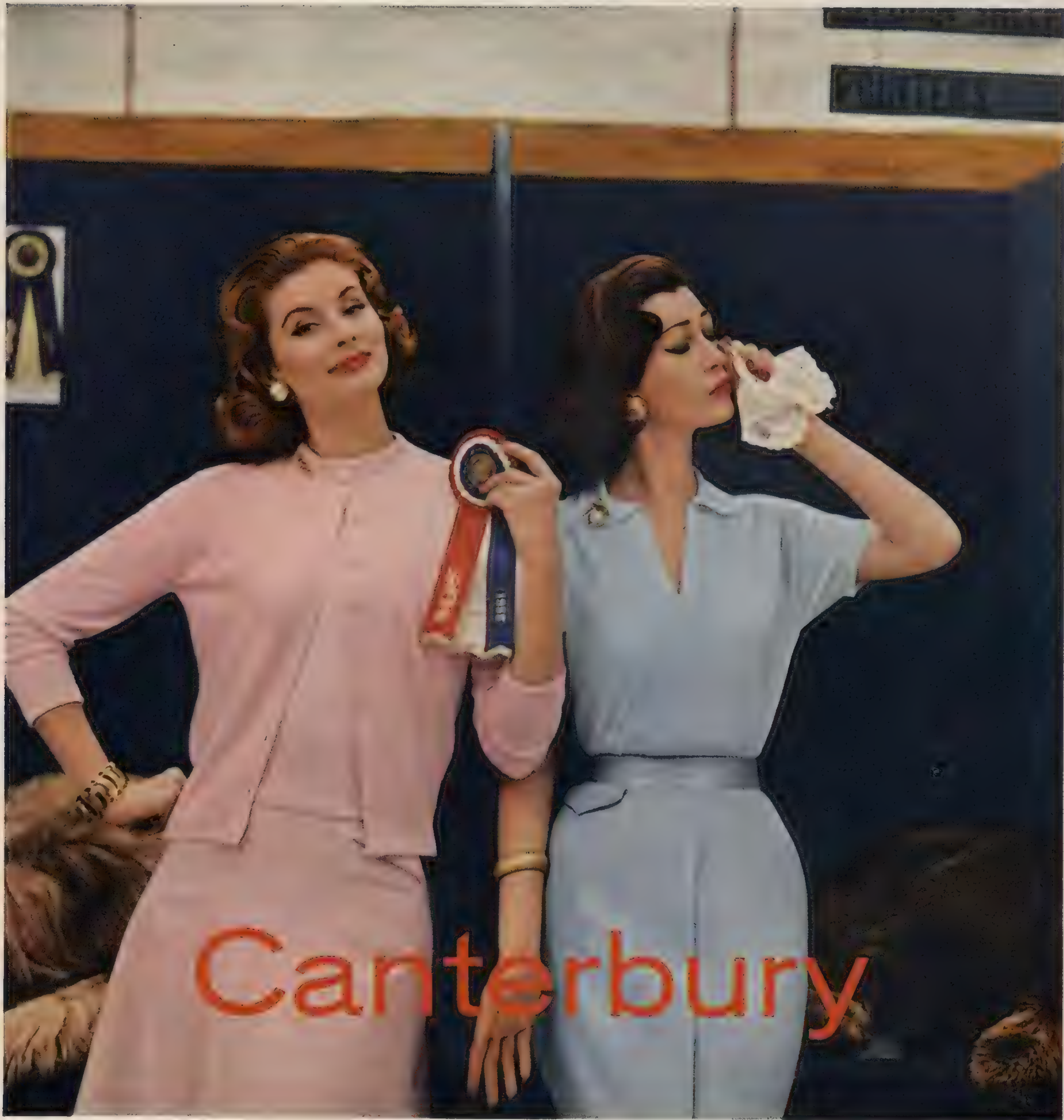
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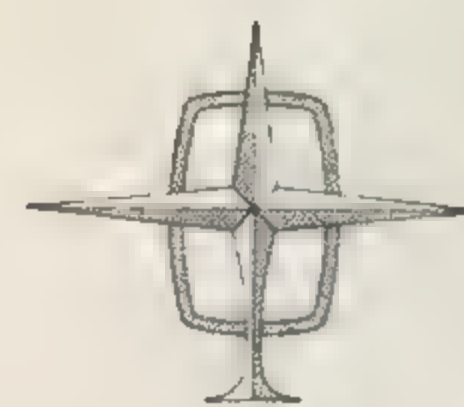


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No one will ever know the color isn't nature's

March 1 trade edition

VOGUE

FRESH FASHION

IDEAS—from America—from Paris

AMERICAN FASHION—with a whole new allure

Objects-of-beauty hats—flowery, full-bodied (*page 109*)

American Empire—a new elegant lineage for day, evening (*pages 111, 116, 124, 160-161*)

“Necessities” in silk—newly shaped suits, coats, costumes (*pages 114-118, 124-125, 128-129*)

American blonds—new beige tones in dresses, suits, coats, accessories (*pages 122-129*)

Melon patches—new accessory plan (*pages 162-163*)

PARIS FASHION—a twenty page report (*pages 132 to 151*)

Other American fashion points: the new Empire elegance in everything from short-short jacketed dresses and coats banded just under the bosom line to the slender-to-the-floor evening lines (these, especially, in black and white) . . . the current easy-fitted suits . . . navy-blues arriving in the new spring lines . . . the idea of a slender coat over a flash-of-print dress . . . the delicious buttery-yellow dresses for little girls.

*USE VOGUE'S COPY IDEAS AND PHILOSOPHY TO PRESENT FASHIONS FROM YOUR OWN
COLLECTIONS IN NEWSPAPER ADVERTISEMENTS, WINDOW DISPLAYS AND FASHION SHOWS.*

ON PAGE 2 OF THIS TRADE EDITION SUPPLEMENT, the “Vogue Says” quotes to help sell your merchandise with Vogue’s fashion authority.

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VOGUE IS PUBLISHED SEMI-MONTHLY, EXCEPT FOR THE MONTHS OF JANUARY, JUNE, JULY AND DECEMBER, WHEN IT IS PUBLISHED MONTHLY, BY THE CONDÉ NAST PUBLICATIONS INC., BOSTON POST ROAD, GREENWICH, CONNECTICUT. EDITORIAL AND ADVERTISING OFFICES: 420 LEXINGTON AVENUE, NEW YORK 17, N. Y. ENTERED AS SECOND-CLASS MATTER AT THE POST OFFICE AT GREENWICH, CONNECTICUT, UNDER THE ACT OF MARCH 3, 1879. THE TRADE EDITION OF VOGUE IS AVAILABLE TO RETAILERS AND MANUFACTURERS OF WOMEN'S READY-TO-WEAR APPAREL AND ACCESSORIES BY SUBSCRIPTION PLACED DIRECT WITH THE PUBLISHER.

TRADE EDITION SUBSCRIPTION RATES:
\$10.00 FOR 2 YEARS, \$6.00 FOR 1 YEAR
TO POINTS OUTSIDE CANADA, U.S.A. AND POSSESSIONS:
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VOGUE, MARCH 1, 1956, VOL. 127, NO. 4

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VOGUE SAYS: “Deep-set more-hat—outrageously beautiful”
VOGUE SAYS: “Deep-set hat—lush colour for spring”
VOGUE SAYS: “First among new fashions—big hats”
VOGUE SAYS: “Big new hat—flowered shadiness for sheaths”

● **American Empire, and the fashion for silk**

VOGUE SAYS: “The Empire cut—American fashion beauty”
VOGUE SAYS: “The Empire line—American elegance”
VOGUE SAYS: “Empire—striking change in American elegance”
VOGUE SAYS: “A high-waisted line for a finer-boned look”
VOGUE SAYS: “Delicate Empire line—more feminine”
VOGUE SAYS: “The well-established Empire—evening news”
VOGUE SAYS: “Newest state of the Empire—a short jacket”
VOGUE SAYS: “The Empire coat—strongly established”
VOGUE SAYS: “An Empire coat with a softer, bigger hat”
VOGUE SAYS: “Empire coats are here, for here and now”
VOGUE SAYS: “Silk Empire coat—newly sleeked”
VOGUE SAYS: “The American fashion scene—in silk”
VOGUE SAYS: “Fashion necessities—new-shaped silk”
VOGUE SAYS: “Silk floater coats—new costume makers”
VOGUE SAYS: “Silky coat afloat over a brilliant print”
VOGUE SAYS: “Silk suit—world-wide late-day look”
VOGUE SAYS: “Silk town suit balancing a wide hat”
VOGUE SAYS: “Silk suit under a deep-set turban”
VOGUE SAYS: “Silk coat—new late-day wrapping”
VOGUE SAYS: “New short jackets—in silk”
VOGUE SAYS: “Short jacket news—crisp silk tweed”
VOGUE SAYS: “Silk dress and bolero—day-perfect”

● **American Blonds**

VOGUE SAYS: “American fashion turning blond”
VOGUE SAYS: “New—a blend of blonds”
VOGUE SAYS: “New blends—city and country blonds”
VOGUE SAYS: “Fashion news—beiges arriving now”
VOGUE SAYS: “Livelier, lovelier beiges arriving now”
VOGUE SAYS: “New blending—pale beige and ash-blond”
VOGUE SAYS: “Dress news—beautiful blondness”
VOGUE SAYS: “Sheath defined—slender blond in silk”
VOGUE SAYS: “Suit-beauty—warm-blond blending”
VOGUE SAYS: “Three season suit—blond silk”
VOGUE SAYS: “Silken blond suit—sheath-slim”
VOGUE SAYS: “Blond country suit—casual city fashion”
VOGUE SAYS: “Blond linen suit to travel far”
VOGUE SAYS: “Blond Glen plaid—plaid rarity”
VOGUE SAYS: “Blond wool—intra-season coat”
VOGUE SAYS: “Empire coat—new American blond”
VOGUE SAYS: “Coat-dress—ash-blond and willowy”
VOGUE SAYS: “Mutation mink—luxurious blond”

● **Accessories**

VOGUE SAYS: “Melon patches—new accessory colour”
VOGUE SAYS: “Melon colour—making a splash in fashion”
VOGUE SAYS: “Melon shades—more colour in fashion”
VOGUE SAYS: “Melon shades to counterpoint pastels”
VOGUE SAYS: “Gloves—eight buttons-worth of brilliance”
VOGUE SAYS: “Melon shoes—cantaloupe kidskin”
VOGUE SAYS: “New shoes—melon-pink calfskin”
VOGUE SAYS: “New handbag—complete with change”

● **Children**

VOGUE SAYS: “Butter-yellow cotton—new dress freshness”
VOGUE SAYS: “Little girls wear the very best butter”
VOGUE SAYS: “Pretty party dresses wearing aprons”
VOGUE SAYS: “Dresses with added charm—aprons”
VOGUE SAYS: “Matching bonnet-dress—purely-party”
VOGUE SAYS: “Pinafore dress—tidily tied and buttoned”

● **More American Spring Fashions**

VOGUE SAYS: “Red roses—American beauties in the city”
VOGUE SAYS: “Rosy new linens—city suits for summer”
VOGUE SAYS: “Silk paisleys—turbulent with colour”
VOGUE SAYS: “Red—standout against any scene”
VOGUE SAYS: “Navy-blue wool for any spring day”
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VOGUE SAYS: “New suit beauty—elegant cut of flannel”
VOGUE SAYS: “Suit of simple cut—soft elegance”
VOGUE SAYS: “News for juniors—in fine sheath shape”
VOGUE SAYS: “Easy fitting suit—current favourite”

Release date: February 24

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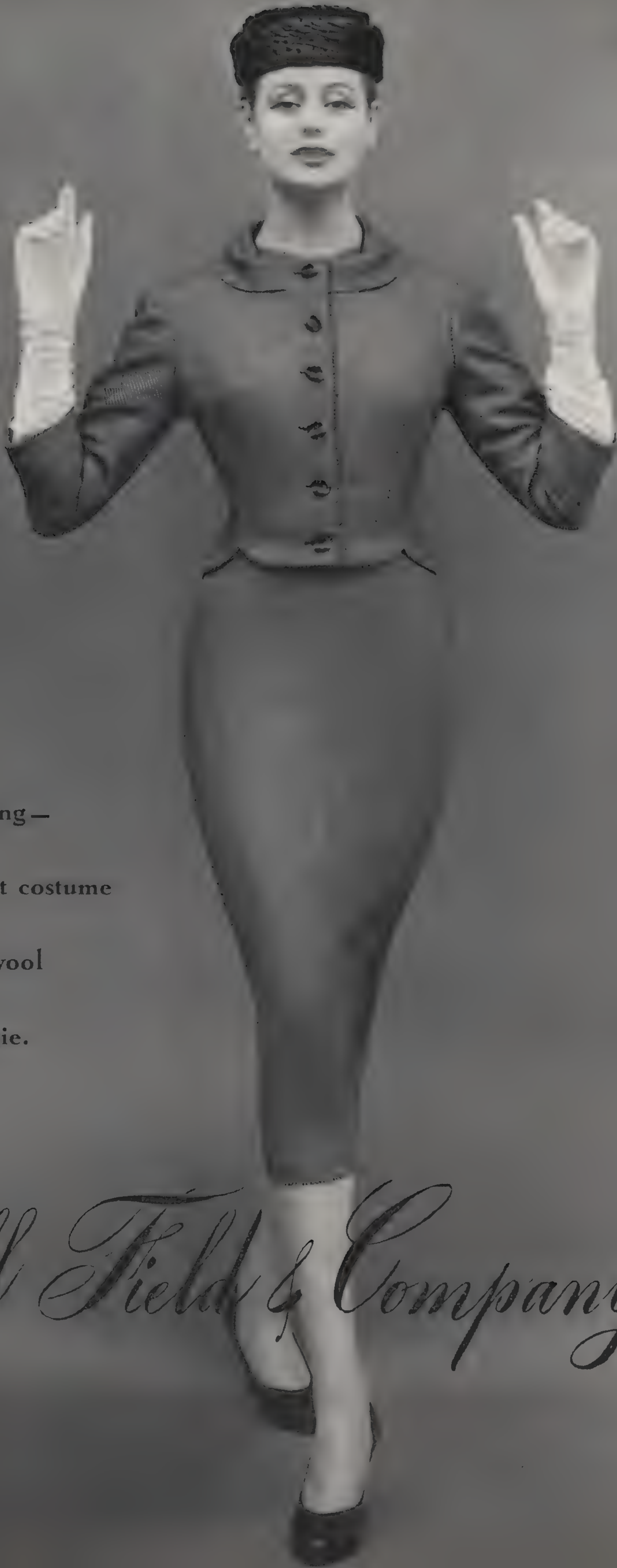
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we like this new silhouette by Traina-Norell...silk crepe swept to one side and draped
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MARCH 1, 1956

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THE LOOK OF LACE
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Just one of the lighthearted love songs in lingerie created by Munsingwear . . . nightdress, \$8.95; peignoir, \$10.95

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The spice of Spring: elegant pumps of calfskin spiked with the leanest, tallest heels on record! Each shoe touched with a color other than its own.



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We love the élan, the
so-right way you have of
wearing our shoes.

Catching the mood as
well as the mode of the times
is what makes our
designing so exciting,
so rewarding.

We love your natural
sense of selection...
your knowing the "right" shoe
to wear with what
and when.

Matching or interpolating
color and texture
to complement a costume
with a light-hearted lilt
or to electrify it with brilliant
flair is the most enjoyable
part of our job.

We are delighted that
you understand what we are
trying to do...
delighted to see you
wear our shoes with just the
right accessory invention...
with just the right
accessory dash.

Making our shoes as fine
as we know how...
to do homage to the connoisseur...
is a labor of love.
It's the sum total of many
things...the unexpected shape,
the exactly proportioned bow,
the vital blaze of color,
the carriage trade
markings.

We love the idea that
you find our shoes fun
to buy, exciting to wear.
Really...demure or devastating,
the final touch
is yours! In the language
of the theatre, it is
known as "call
and response."

So to you,
who wear our shoes
with such imagination and taste,
we say "Thank you."



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the dress
that plays the role
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in silk...

navy, black
or honey...

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In The Meadow
Pierre Auguste Renoir
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Never-to-be-forgotten are the occasions when she will wear one of these exquisite creations: "Wedgwood"... Porcelain-white Swiss organdy with embroidered cut-work over complete French blue underdress with can-can ruffle. 3 to 6x \$21.95, 7 to 12 \$25, Toddler 2, 3, 3x \$17.95. "Tea Party"... White embroidered net over Sunshine Yellow broadcloth. Wide French Val trim. 3 to 6x \$25, 7 to 12 \$32.95. "Printemps"... Embroidered net over Aqua. Wide satin sash. 3 to 6x \$25, 7 to 12 \$32.95, Toddler 2, 3, 3x \$21.95. At selected stores or write Celeste.

Her fashion future begins with *Celeste*

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CHASTE WHITE, BEWITCHING BLACK. 10 TO 18, ABOUT \$55. AT THE FOLLOWING FINE STORES: J. P. ALLEN, ATLANTA; ARNOLD CONSTABLE, NEW YORK; BESTS, SEATTLE; HAGGARTYS, LOS ANGELES AND BEVERLY HILLS; HARZFELDS, KANSAS CITY; JENNY'S, CINCINNATI; JORDAN MARSH, BOSTON; JOSEPH MAGNIN, ALL CITIES; TICHE-GOETTINGER, DALLAS. FOR THE STORE IN YOUR CITY WRITE DOROTHY O'HARA, 725 E. WASHINGTON BLVD., LOS ANGELES 21, CALIFORNIA.



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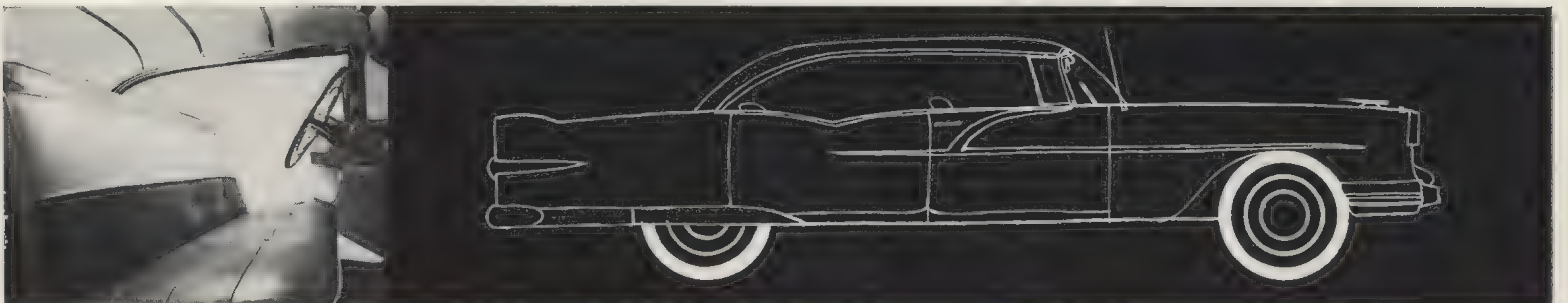
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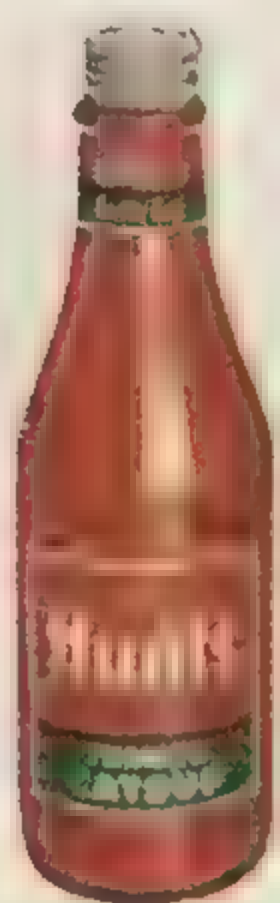
these fashions may be found at the stores listed on page 187



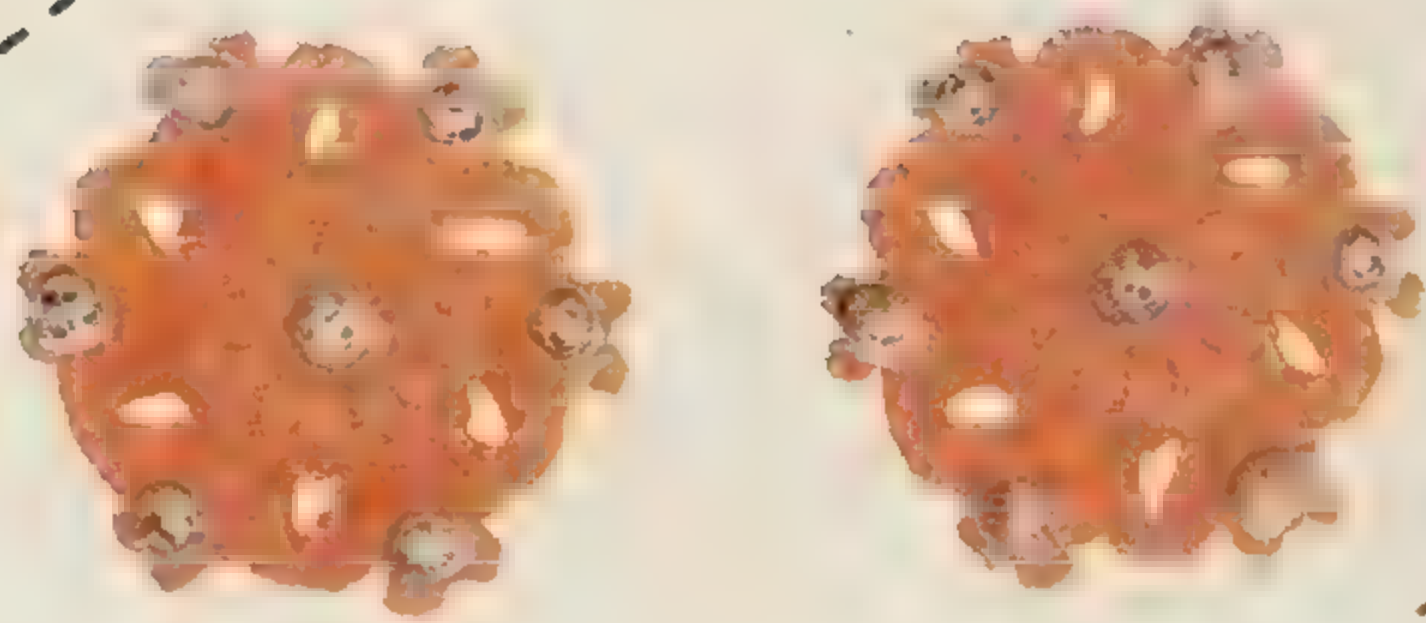


HAT BY MR. JOHN

Springtime spice.

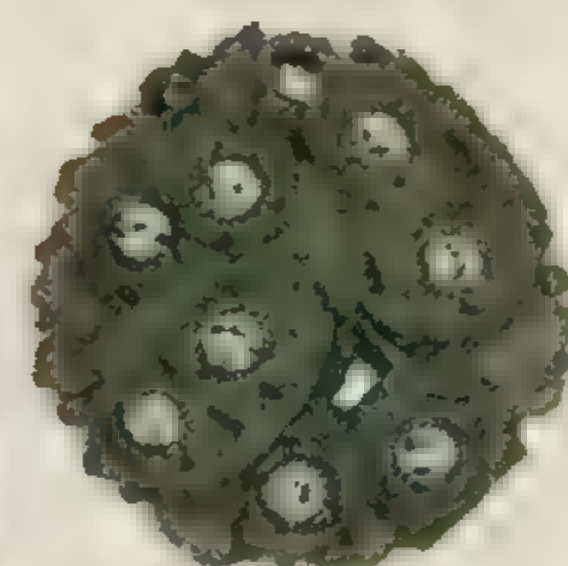
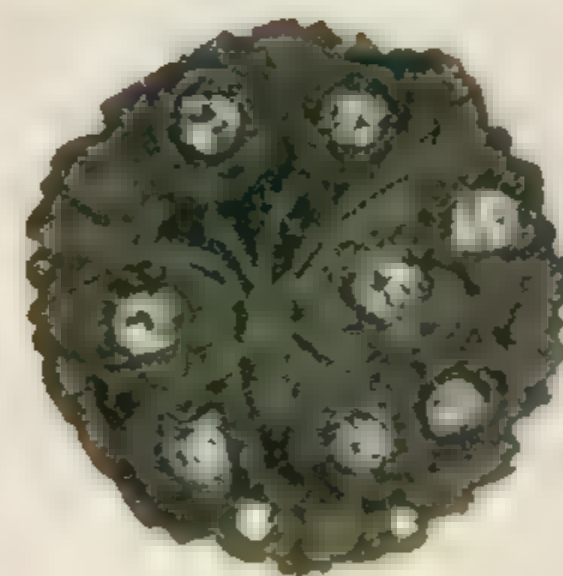
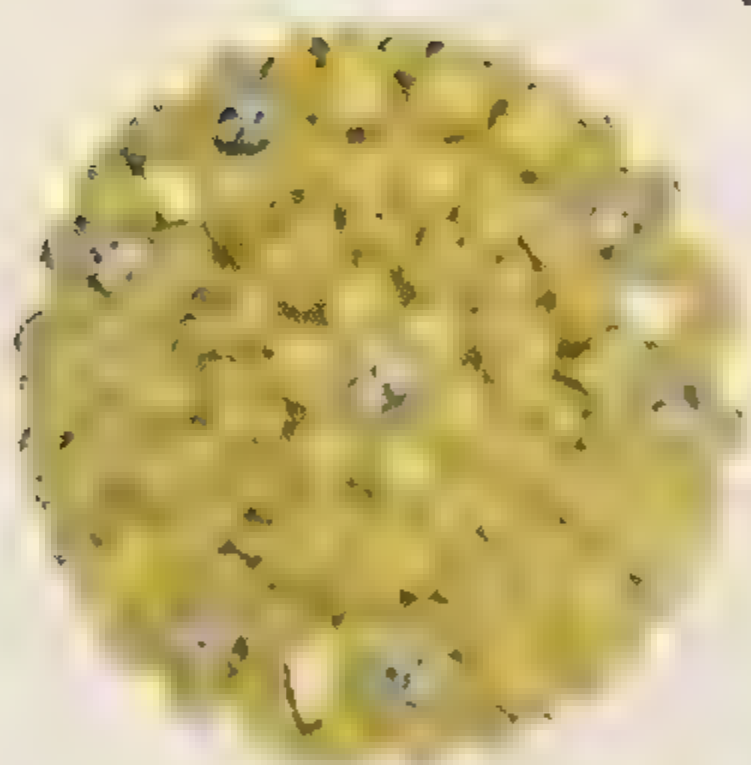
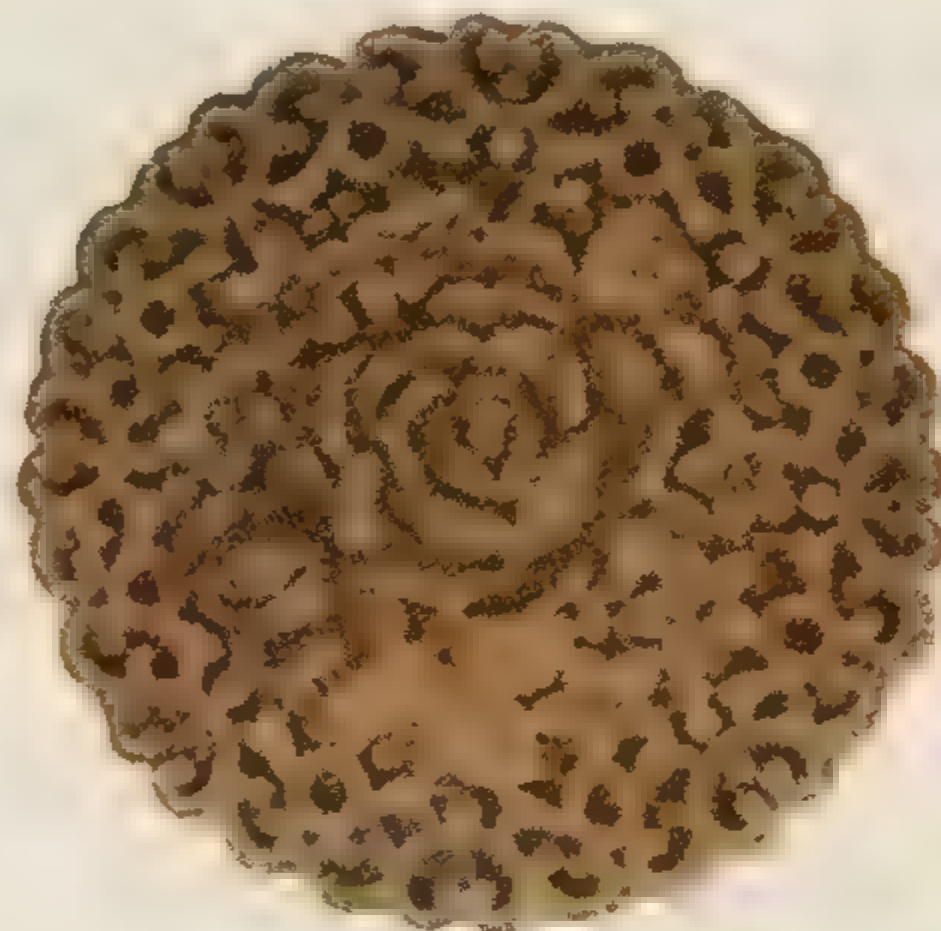
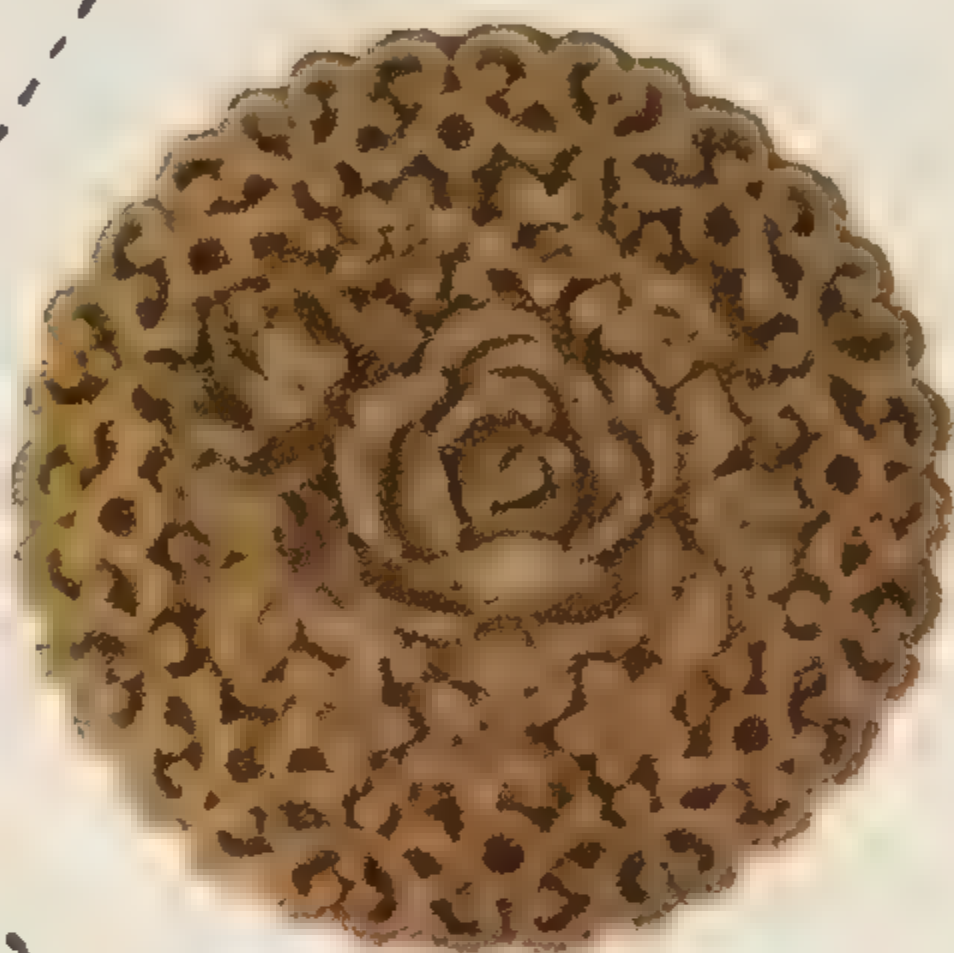
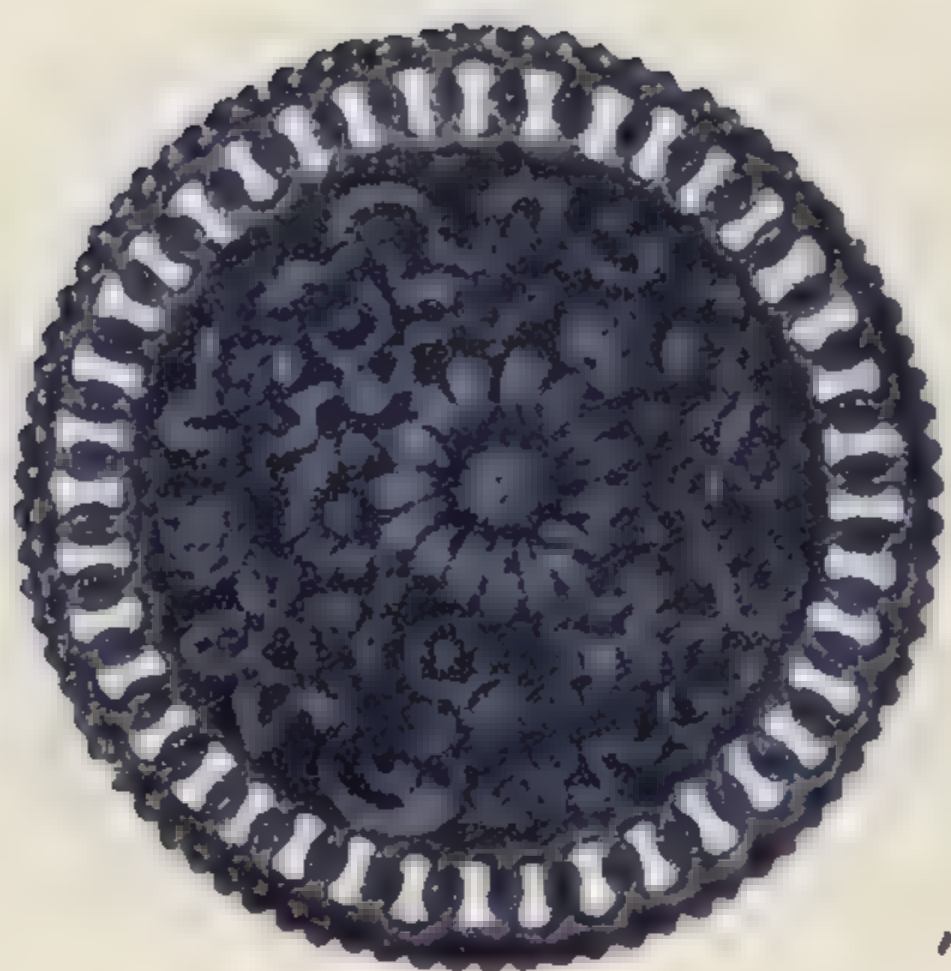


Hunt's Tomato Catsup as a dip.



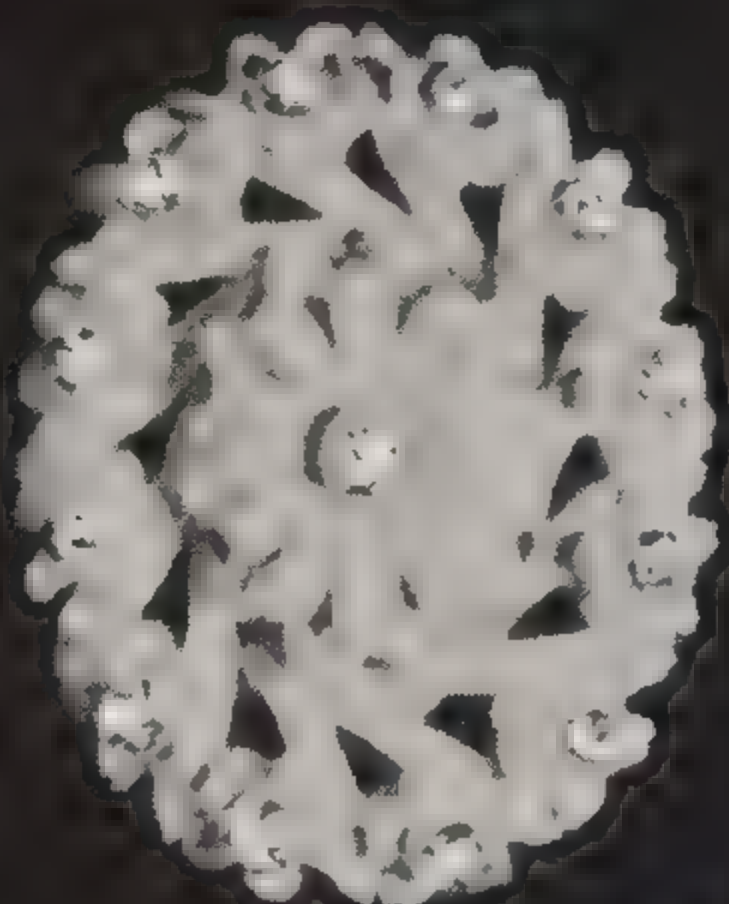
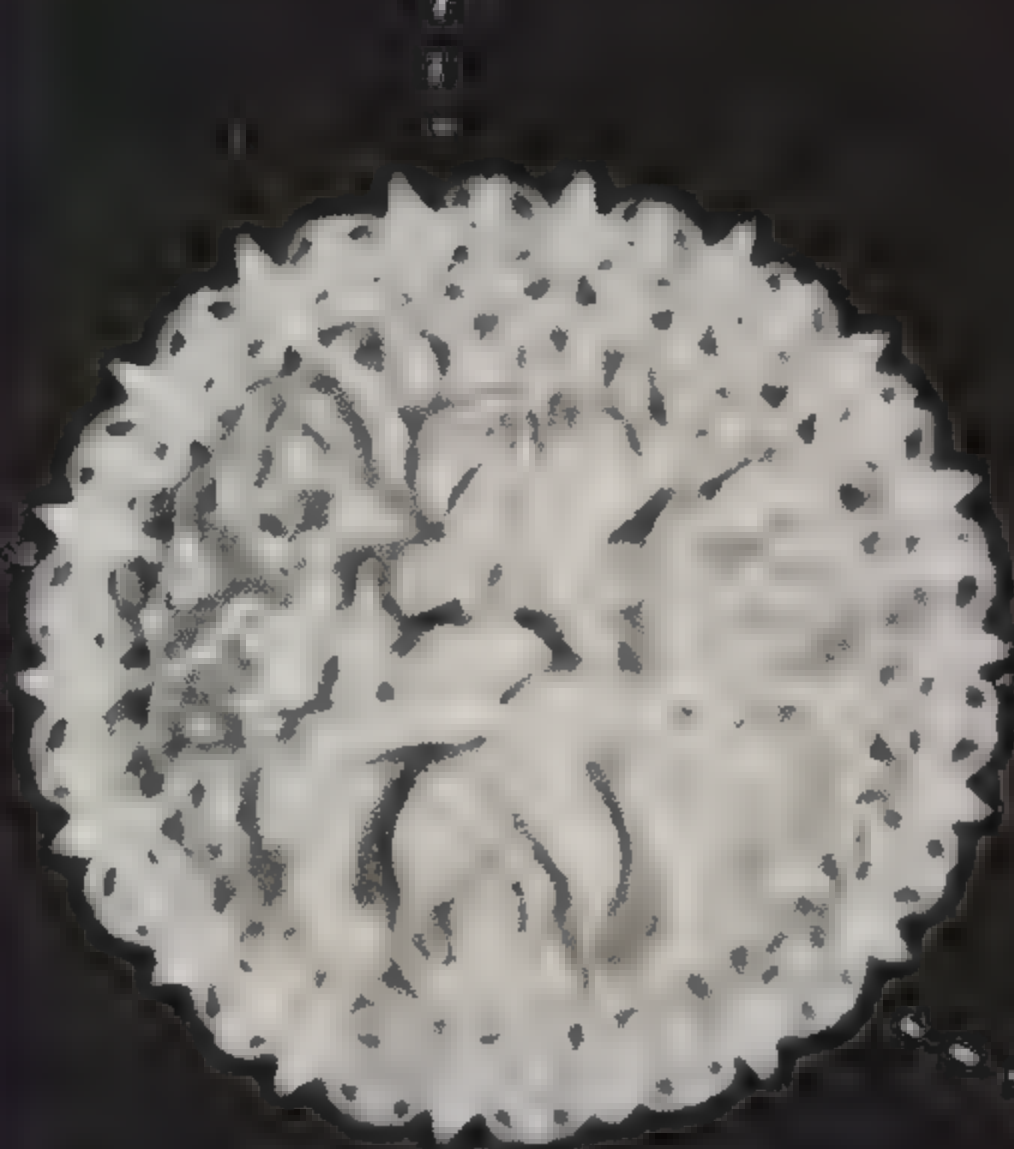
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saying simply spring! Like a whisper at your ear — these
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Sounds incredible, doesn't it? Yet it's an amazing fact: *you can machine-wash these heavenly sweaters!* Just use a warm-water setting. Let your Acrilan sweater tumble or drip-dry. Now slip it on. What do you see? A sweater that hasn't shrunk, hasn't stretched, hasn't changed a whit. It's as shape-perfect as ever . . . yet you didn't waste a minute blocking or measuring. If you're as busy as you are smart . . . if you hate clothes that need coddling . . . you'll *love* sweaters of luxurious, machine-washable Acrilan acrylic fiber.

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Are you



the girl who knows clothes?

If you are, then you know that clothes are a "look" made up of such subtleties as a line, a detail, a color, and above all, a fit.

In this instance (portrayed on the opposite page), R & K creates a "look" that typifies Spring. It's fresh. The line is clean, flattering as only a "princess" can be. The detail, a fresh-to-the-face collar, cut in petals. The color, gray slate, newer than navy.

These make the "look". A wonderful one for the season. But what will make it most wonderful for *you*, is the way it fits. In the R & K pattern rooms, there is a secret. A measuring formula that makes it possible for you to walk into a store and walk out in the R & K of your choice.

For all of these reasons, "the girl who knows clothes" knows the worth of an

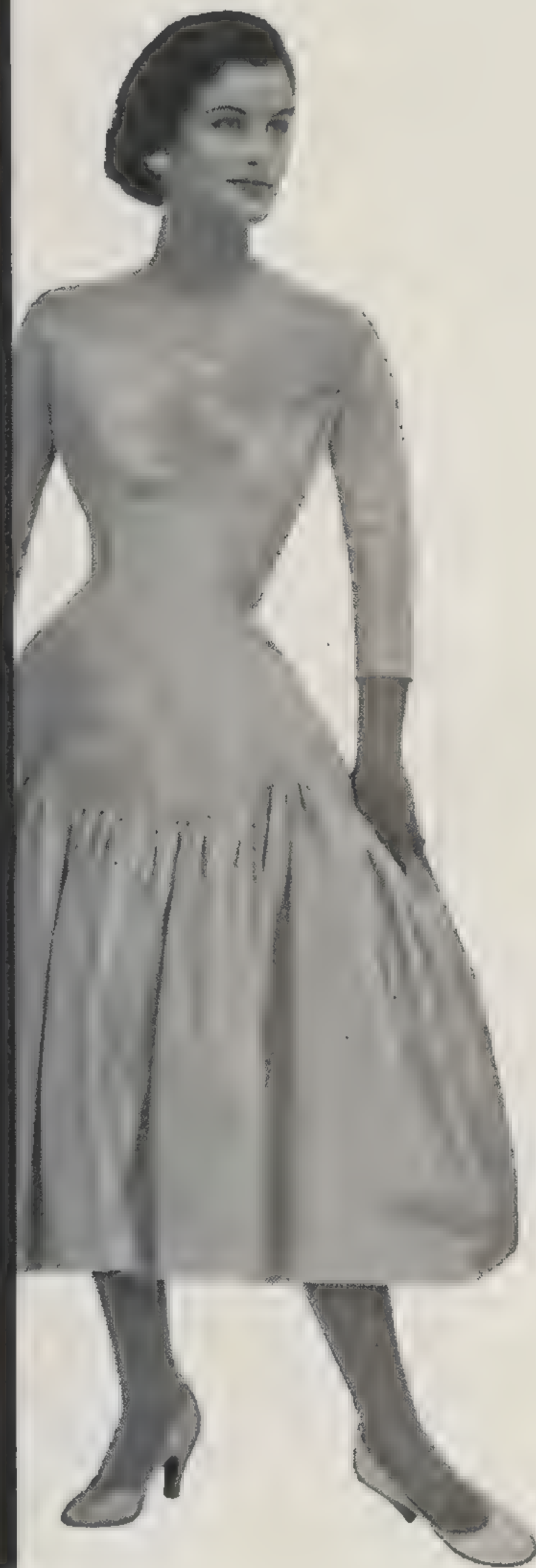
R&K
original

This one, pure silk woven like linen, in gray slate as well as navy, black, blue and coffee. Sizes 10 to 18, 9 to 17. \$25. At fine stores everywhere or write to R & K Originals Inc., Dept. V3, 1400 Broadway, New York 18, N. Y.

Sylvan Rich

designs for spring galas:

*CHARDON MARCHÉ silk taffeta
with French laces in the distinct fashion flavour
of café crème. Each dress about \$155.*



De Pinna, New York • Bonwit Teller, Philadelphia • Julius Garfinckel, Washington, D.C. • J. W. Robinson, Los Angeles •

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here's the church



here's the steeple

look inside...



and see the people

all wearing gloves by Kayser.

White and Easter colors. Handsewn

deluxe double woven cottons. 3.00

KAYSER 



designed by

Kate Greenaway

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This is the Kate Greenaway Look. It is simple, young, gay and pretty (as children's clothes should be). *Always* in fabrics intended to be worn actively, washed often (as children's clothes must be). On these pages: Three excellent reasons why, for many little girls, it is the *only* look . . . Opposite, The Travel Ensemble "Linoweve" Coat, 3-6x about \$6.00; 7-12 about \$8.00. Dress in "Fantikay" Piqué, 3-6x about \$8.00; 7-12 about \$9.00. This page, flowered cotton satin, 3-6x about \$8.00; 7-12 about \$9.00.

at:

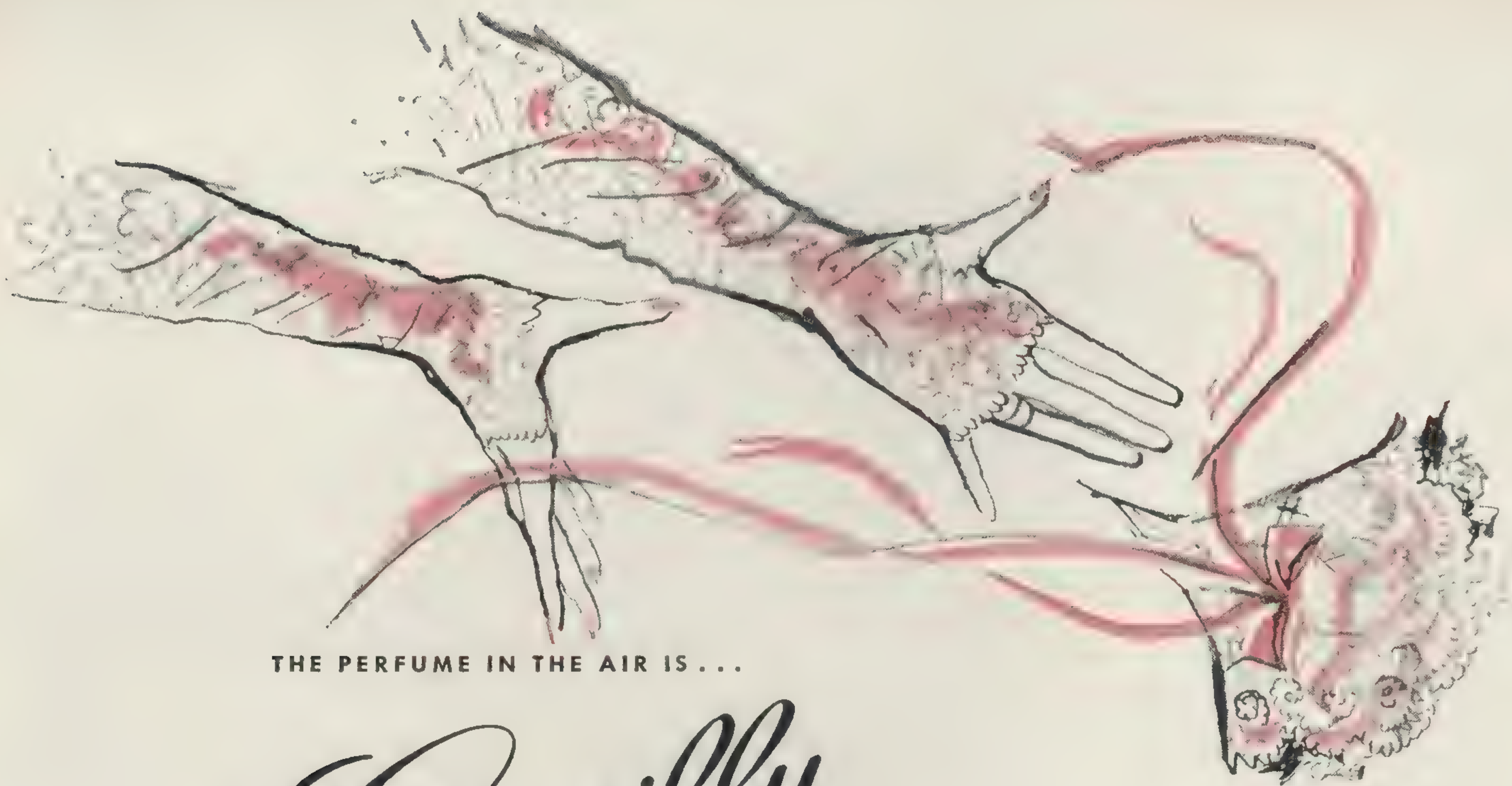
- B. ALTMAN & CO.** *New York, East Orange, White Plains, Manhasset*
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in cottons by **Everfast[®]**
made crease-resistant by EVERGLAZE[®]



THE PERFUME IN THE AIR IS . . .

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. . . purest distillation of femininity, so
personal it becomes a subtle part of
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most beautiful things about you.

Chantilly . . . "most feminine of perfumes"



PERFUME—\$3.50 TO \$18.50

ECHOES OF CHANTILLY: EAU DE TOILETTE \$2.75, \$3.95 — BATH POWDER \$2.00
Prices plus tax

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PERFUMERS SINCE 1775

VOGUE incorporating Vanity Fair



shoes by Capezio

Lanz

Fragile, frosty white bouffant organdy richly embroidered for a festive summer mood. Sizes 7-15...\$69.95. At all Bonwit Teller stores; Julius Garfinckel; L. S. Ayres or write to Lanz, 6150 Wilshire Boulevard., Los Angeles 48, Calif. or 1407 Broadway, N. Y. 18, N. Y.

nannette^{*} *Originals*

Diminutive fashions that enhance little girl charms.
Beautifully detailed frocks of rich cotton sateen
in bon bon pastels. Toddler sizes 1, 2, 3, about \$8.



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French Originals
you can afford

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Made in France

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Gift From The Easter Bunny!

Palm Beach Suits...

In Mix and Match, Easter Egg colors and classic navy and white check.

Hand washable...

in sizes 1 to 6...

about \$14.00.

These and other Imp dress-up suits and separates at:

LORD & TAYLOR, New York, N. Y.
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DREYFUSS & SON, Dallas, Texas
JULIUS GARFINCKEL, Washington, D. C.

For the store in your city, write: Imp Originals, Inc., 358 Fifth Avenue, New York 1, N. Y.

A small hotel

BY DAVID GRAHAM

Hotels like to advertise their accommodations as the ultimate in luxury. I don't think even Glidden himself would have claimed that for his establishment on Mexico's west coast. People did say, though, that Glidden's was the ultimate in economy—for Glidden.

The American who ran the other hotel in town couldn't understand why I didn't stay in his hotel. His was newer, cleaner, and more efficiently operated; it had a good restaurant, slumber-sure mattresses, and plenty of hot water, whereas Glidden's had little water and no restaurant. But I always went to Glidden's.

Staying at Glidden's was like going on a camping trip: you looked forward to it in spite of the inevitable discomforts. For in building and furnishing the hotel, Glidden had skimmed and chiselled outrageously. The beds were cheap, and they sagged; in fact, they were more like sunken bathtubs—perhaps to make up for the complete lack of real bathtubs. And the trouble with the showers was that you had to put the bath mat over the drain—Glidden had saved on his plumbing bill by omitting traps.

It was wonderful to see a Glidden regular check in: the first thing he did was to hasten into the bathroom and install the bath mat in the correct horizontal position. Regulars usually brought their own pillows, too, because the pillows weren't right at Glidden's; the sheets were too short for the beds, and the towels had a fishy smell. If you complained about any of this to Glidden himself—a small, fidgety, bespectacled Greek with a Mexican passport—he gave an unhappy shrug, which seemed to say: "Yes, isn't it awful, but you don't expect *me* to do anything about it, do you?"—as if the establishment were run by a cooperative of bellboys and chambermaids. Which, in a way, it was. The only thing Glidden looked after was the money. His hands scuttled across the desk for it like a pair of crabs.

There was no room service at Glidden's, the founder hav-

ing ruled out telephones and push buttons in favour of economy. But the members of the bellboy syndicate had a friendly, intimate way with guests that made everyone feel at home, sometimes unpleasantly so; and the chambermaids were informal and uninhibited. They barged into bedrooms without knocking; and if you happened to be unclad, they simply tossed you a towel with which to cover yourself and proceeded to clean up... after first turning on the radio.

Listening to guests' radios seemed to be part of the pay at Glidden's, or at least a fringe benefit. Not that the chambermaids couldn't be appreciative. For when I gave one of them a handsome going-away tip, she leaped into my arms and kissed me on the lips, crying, "You please me!"

The help weren't paid much at Glidden's, and like the guests they were always complaining about how stingy old Glidden was. But year after year you always found the same faces to welcome you back. At American resorts the bellboys grow up quickly and go away to college to become rising young physicians or brilliant young lawyers. At Glidden's the bellboys not only didn't leave, they never seemed to grow up. And like the chambermaids they spent most of their spare time in the hotel—although it was hard to tell which was their spare time and which were the hours they were on duty.

Among the men on the staff at Glidden's there were only two categories—money-mad Glidden and the others. The others consisted of a pool of about twenty Mexicans, in age from sixteen to sixty, who acted as bellboys, elevator operators, and desk clerks, depending on their mood for the day. About half of them were always milling around in the lobby, so you couldn't say the place was understaffed. Often they were having so much fun kidding around and flirting with the chambermaids, who took chairs there when their work was finished, that it

(Continued on page 58)

Peggy 'n Sue

Best in View

From any view, *Peggy 'n Sue* are young and beautiful in their Spring coats of Cintilla,* the ribbed, nubbed and silken-to-the-touch cotton tweed. *Right:* The princess with ribbon defining its gentle lines. *Left:* The softly side pleated coat with lowered waist and linen over-collar. Both in tweeded blue bell, buttercup and bud pink. 3-6x . . . about \$18.00. 7-14 . . . about \$20.00. At fine stores everywhere.

P.S. Peggy 'n Sue hems G-R-O-W!
Little Empress Coats Inc., 534 Eighth Avenue, New York 18, New York

*an EARL-LOOM fabric



a new name in fashion for the foot —
graceful, whimsical, enchantingly new —
\$14⁹⁵ to \$18⁹⁵ at important stores.

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Available as shown. Also in fashionable
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COATS FOR GIRLS

featuring ADD-A-YEAR* HEMS

We'd stop traffic everywhere in our dashing new styles. And best of all, we've got exclusive Add-A-Year* hems that let out for an extra season's wear.

Left: Princess style in all-worsted tan check or gray Glen Plaid.

Center: Fitted style of all-wool Burloom. Pink or aqua.

Right: Shortie of all-wool Scottie Shag. Aqua, pink, beige, navy, red or coral.

Bambury Coats and Coat Sets come in toddler to mid-teen sizes from \$17 to \$35.

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the Hill and Dale

*secret**

* You'll never know the Hill and
Dale secret until you try a pair . . .
made with the magic of WILLO-FLEX.

Most styles \$17.95 . . . write us for
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*You'll look and feel
years younger in minutes*

Experience a new awakening
of your most glamorous, youthful
self... let Merle Norman's
professional demonstrators show
you Merle Norman's 3 famous
steps to natural beauty...
...yours without cost or
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STAY YOUNG AND LOVELY
WITH MERLE NORMAN'S
THREE FAMOUS BEAUTY STEPS

**MERLE
NORMAN
COSMETICS**

9130 Bellanca Avenue, Los Angeles 45, Calif.

SMALL HOTEL

(Continued from page 52)

was difficult to get anybody's attention. People who came to register expecting "service" sometimes got disgusted and stormed off to the other hotel.

The boys weren't deliberately rude. As soon as they realized you wanted something, say a ride in the elevator, they would nominate one of their number to take you up. The fellow would do so without bearing you any grudge, gossiping happily and not without broad winks and insinuations about your own habits.

The bar at Glidden's was on the roof, and you naturally found yourself inviting these friendly elevator operators to have a drink with you, thinking they would take you up on it when they were off duty. Not at all; they would accept on the spot, simply parking the elevator on the top floor. The sounding of the buzzer didn't bother them at all—people could wait until a man finished his drink, couldn't they?

In all probability the people you meet in bars are not any more interesting than the people you meet in church, but they are more talkative and they are easier to get to know. It was at Glidden's bar that I met a member of the Secret Police. He was a lot mellower than J. Edgar Hoover, though, and he showed me his credentials, which Hoover has never done, so I rather doubted him, until he revealed the miniature revolver he carried in his sock, shifting it to his groin to prove how versatile he was and wily.

Another evening, in wandered a long-nosed, weebegone, disreputable looking character

who immediately headed for my table. In appearance he resembled José Ferrer playing Cyrano de Bergerac, but he didn't have Cyrano's pride. Although his speech was scrambled, I gathered that he would like to sit down and have a glass with me. I nodded; he plunked himself down, buried his head in his arms and began to sob.

Solicitously I plied him with drink, food, and a small cash bonus—anything to hush him up, but he continued to sob. With the barman acting as an interpreter, I learned that he liked to cry. He liked me, too, appreciated the refreshments, and found the general situation bully. Far from being miserable, he was very happy. "Marijuana," the barman explained, raising his eyebrows significantly. And when finally, with a large teardrop teetering on the tip of his nose, he dozed off, I beat it.

It was at Glidden's, though not at the bar, that I met the two Hondurans. They sounded to me like Alabamans, but they were travelling on Honduran passports. They weren't registered at Glidden's, being literally on the beach as far as nightly accommodations went, and they ate at poisonous little restaurants near the market place, but for sitting they frequented the two hotels.

They were brothers. I think, and they wore faded blue denims, T-shirts and the kind of caps that ships' officers wear. Their arms were tattooed in places and they were unshaven and a little sinister-looking, in an interesting way.

As I was making ready to leave for Mexico City, they came up and spoke to me. They said they had heard I was driving an empty car and was looking for passengers, which was true. Well.

(Continued on page 66)



These are the leading
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the Mayfair frame:

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Superior Optical Co.....Los Angeles & vicinity
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Baynard Optical Co.....Wilmington

DISTRICT OF COLUMBIA
Hill, Nicholson & Oldt
Washington, Rockville, (Md.)

Medical Center Opticians.....Washington
Teunis Opticians.....Washington, Bethesda, (Md.)

FLORIDA
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MASSACHUSETTS
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Aitchison & Co.....New York City
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Schoenig & Co., Inc.....New York City & vicinity
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OHIO
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OREGON
Zell Bros.....Portland

PENNSYLVANIA
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Street-Linder.....Philadelphia & vicinity
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Dietz-McLean Optical Co.....San Antonio

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Prescription Optical Co.....Tacoma & branches

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vision, better health.

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WARM WEATHER
and a
WARM WELCOME
await you in Mexico,
where luxury and
comfort combine
with ancient
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Look to your optician for your most important fashion accessory



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make the clothes that "make" the woman

MC CALL'S 3562 — 75¢

The most delectable thing in this picture is you — in your new "good" dress. McCalls' brought the shawl-tied top directly from Paris... every fold of it deliciously French. We've used crisp Irish linen, newly returned to Spring fashion. You might also make it in soft silk. Either way you'll get perfect fit with McCalls' "Easy Rule" feature for length adjustment. If you want to have your fashion, and *make* it too—make straight for the McCalls' Pattern Catalog. You'll find it, together with the better fabrics we've suggested, at fine stores everywhere. McCALL'S PATTERNS, 230 PARK AVENUE, NEW YORK 17



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and free new 1956 booklet "Olga tells you how to
beautify your figure" write Dept. V36. *pat.

SMALL HOTEL

(Continued from page 58)

they were looking for a ride. Their boat had been wrecked off Lower California and they were broke. But they said they would be all right if they could get back to Honduras. They didn't even have bus fare, so it would be wonderful if I could give them a ride to Mexico City. They were very earnest and respectful about it, showing me their Honduran passports and calling me "Sir." Anyone would have been impressed a little.

However, I was travelling alone. You don't give rides to utter strangers in a strange country over a long, lonely road, unless you're an idiot. So I asked if they had anybody to vouch for them. Unfortunately they didn't, not a soul.

So I put it up to them—how could they expect me to give them a lift? One of them would be sitting in the front seat with me, and the other would be sitting in back and could beat out my brains at will. Much as I liked them as fellows, much as I sympathized with their plight, how could I afford to take the risk? Couldn't they see my position?

Indeed they could. Instead of turning nasty or acting pathetic, the two Hondurans agreed with me absolutely. They said it was absolutely out of the question for me to give them a lift to Mexico City. We stood for a minute nodding sorrowfully and then shook hands all around, the two Hondurans wishing me all kinds of luck and I, them. As I was getting into my car, my sympathy for them overflowed. I rushed back and pressed fifty pesos upon them, enough and more than enough to get them to Mexico City by first-class bus.

Thus partially squaring my conscience, I jumped into my car and roared away toward Mexico City. After taking the wrong turn at the next corner, I had to swing back along the block where Glidden's was; in so doing I caught one last glimpse of the two Hondurans—they were entering a bar.

Another thing about Glidden's: the town beach with its beautiful, foam-plumed combers sweeping in from the sea was just across the street. A fine salt mist and the reverberations of the breakers drifted through the rooms. So I let the sports from Texas have the ocean-front apartments; they paid more than twice as much as I did for my cosy little suite at the back of the hotel, where you didn't have the eloquent altercations of the taxi drivers right under your window. Why pay for a room overlooking the beach when you can lie on it all day for free?

Harry, my American pal, and I reported for duty there every morning religiously. Harry was going with a Mexican girl, but she couldn't join us, because she worked all day in a restaurant. That didn't make her bitter, though—nothing seems to make a Mexican girl bitter; vicious maybe, but never bitter. Every day around noon she would come and pass our lunches to us over the sea wall. She was a nice little girl with long black hair and gold teeth. Harry didn't encourage her to save her earnings; he said she would just go and buy herself more gold teeth.

Another thing you couldn't help liking about Glidden's was the utter freedom of the place. There were no rules telling a guest what he couldn't do in his room, like washing his socks, or frying an egg, or getting fried. Of course you could take liquor to your

(Continued on page 84)

*you can buy the
foot savers
shown on the
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Helena Rubinstein, world-famous beauty scientist, reveals new ways to look younger

DURING Helena Rubinstein's famous career in the field of beauty, she has been asked the same question over and over. "How can I look younger again?" She's answered this question by perfecting a scientifically correct home beauty plan that *everyone* can find time for. Just 10 minutes a day, or more when you have time, will take years off your looks!

Look at yourself in the mirror. Could a daily beauty plan really help you to recapture the bright, fresh look you had so many years ago? The answer's **YES!** So here's Helena Rubinstein's easy-to-follow, effective 4-step treatment that will give you that younger, smoother, firmer looking complexion—now and for the rest of your life.

First, start with a thorough cleansing of your skin. Smooth on a few drops of **DEEP CLEANSER** with your fingertips. Start from the center of your chin and apply in upward and

outward motions—making tiny circles until the liquid becomes foamy and white. You'll find it *penetrates deeper* to float out every bit of dirt and make-up—leaves your skin so soft and fine, helps prevent blackheads and blemishes with its wonder antiseptic, R-51. (1.50, 2.50)

Then, press "Skin Exerciser" (Eau Verte) lightly onto your skin with saturated cotton pads. This stimulates skins that are dull and lined from lack of fresh air and exercise. It's equivalent to one hour of massage. Use an upward motion across your cheeks. You'll immediately feel a wonderful tingling—as though your skin is being re-awakened. (3.00)

Next, spend 60 seconds on your contours. With your own two hands—and Helena Rubinstein's 24-hour "face-lift," **CONTOUR-LIFT FILM**—your skin will be "lifted" and firmed like the youngest complexion. In upward and outward motions, gently massage your expression

lines, fingerprint the puffiness around your eyes. Then pat firmly under the chin to "lift" that sagging chin line. Wonderful under make-up during the day too! (3.00, 5.00)

To complete your "look younger" program, gently massage Helena Rubinstein's miraculous **ESTROGENIC HORMONE CREAM** onto your face to restore necessary moisture to subskin tissues. This moisture fills out the underskin, which, in turn, plumps out the outer skin, smooths away wrinkles and corrects dryness. (3.50, 5.50)

You'll see a marked improvement after your very first treatment. And you'll see an amazing difference when you repeat this "look younger" plan daily. Complete instructions for the use of each product, singly or in combination, are enclosed with every Helena Rubinstein preparation. All prices plus tax. Helena Rubinstein, Inc., 655 Fifth Ave., New York 22.

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Paris' Roger Faré designs these gloves exclusively for

Wear-Right



Top: *Mannequin*, in black, soufflé,
white, white poinsettia, about \$5
Upper: *County*, in marine blue, Riviera tan,
white, white, white poinsettia, about \$3.50
Bottom: *Silhouette*, in azure blue, black,
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Discoveries in beauty

1. The good looks of freshly washed hair can be continued now for a longer span of time. Merle Norman has this plan. First step, a shampoo called "Pink Pearls" to clear the hair of soil and the residue of setting sprays, and reveal the hair's natural glossiness. Next step, "White Pearls," a cream rinse to help make the wet hair easier to comb out, silkier after setting. The conditioners in this rinse are finely dispersed—meaning that they won't coat the hair or give it a sticky look. From Merle Norman Studios.

2. It's smaller now, thinner, and square in its cut—that's the news about Pond's Angel Face compact. There's still the familiar round case to carry when space is spacious. But this version was trimmed to fit an evening purse, not to bulge in a pocket. The filling: the same powder-and-foundation make-up that's a velvety finish for complexions. Bloomingdale's.

3. This is an eye make-up compact; it's all-inclusive, includes a good length of mirror as well. Dimensions: five inches by two plus. Contents of the box? Cake mascara, and a long-handled mascara brush; an eyebrow pencil; two shades of eye shadow (one opaque in colour; the other, pearly); a tapered brush to help draw the eye shadow along the lash line. The colour schemes of the make-up are arranged in four compacts: there's one for hazel eyes, grey, blue, brown eyes. Everything is devoted to making the most "Beautiful Eyes"—which is exactly what's written on the box. Jay Thorpe.

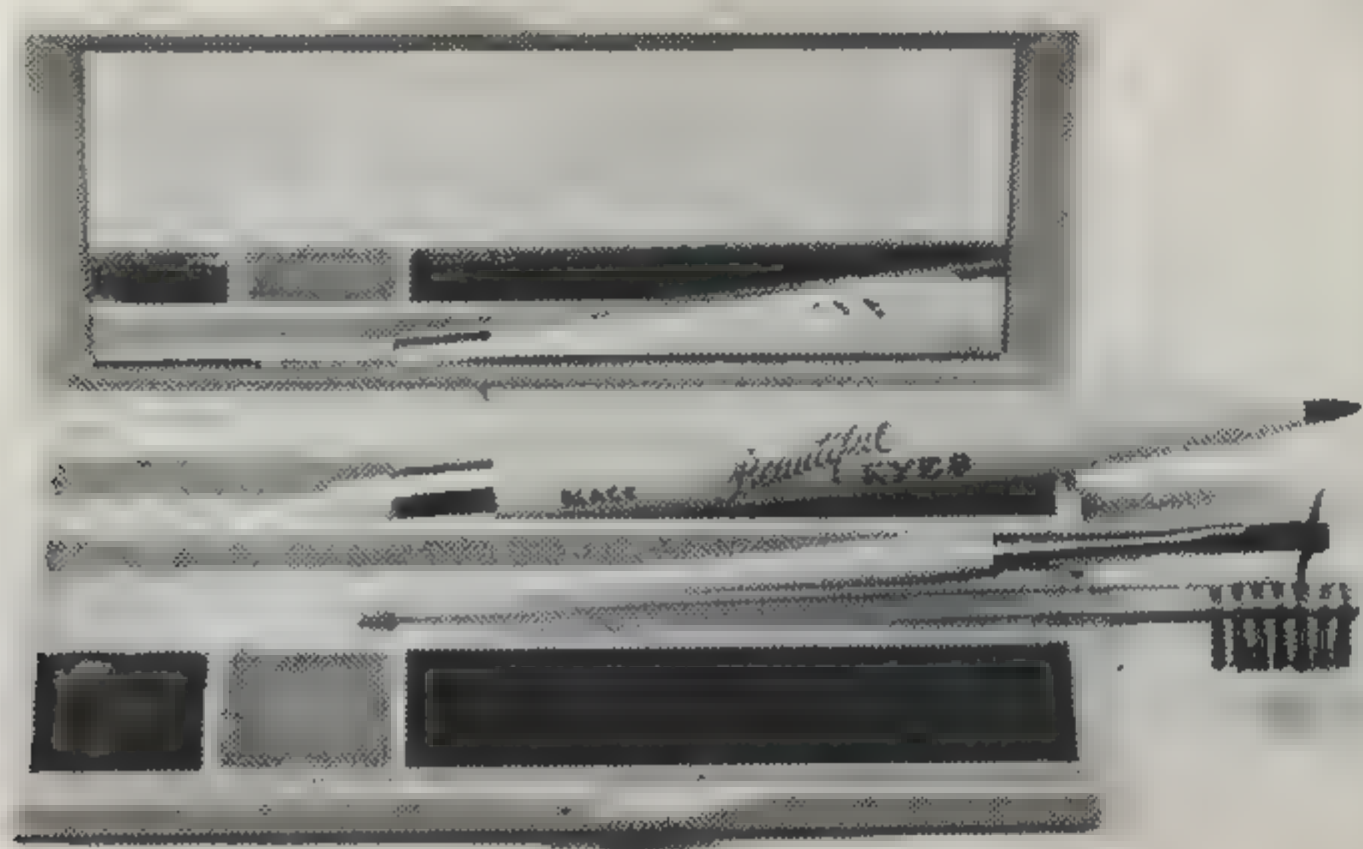


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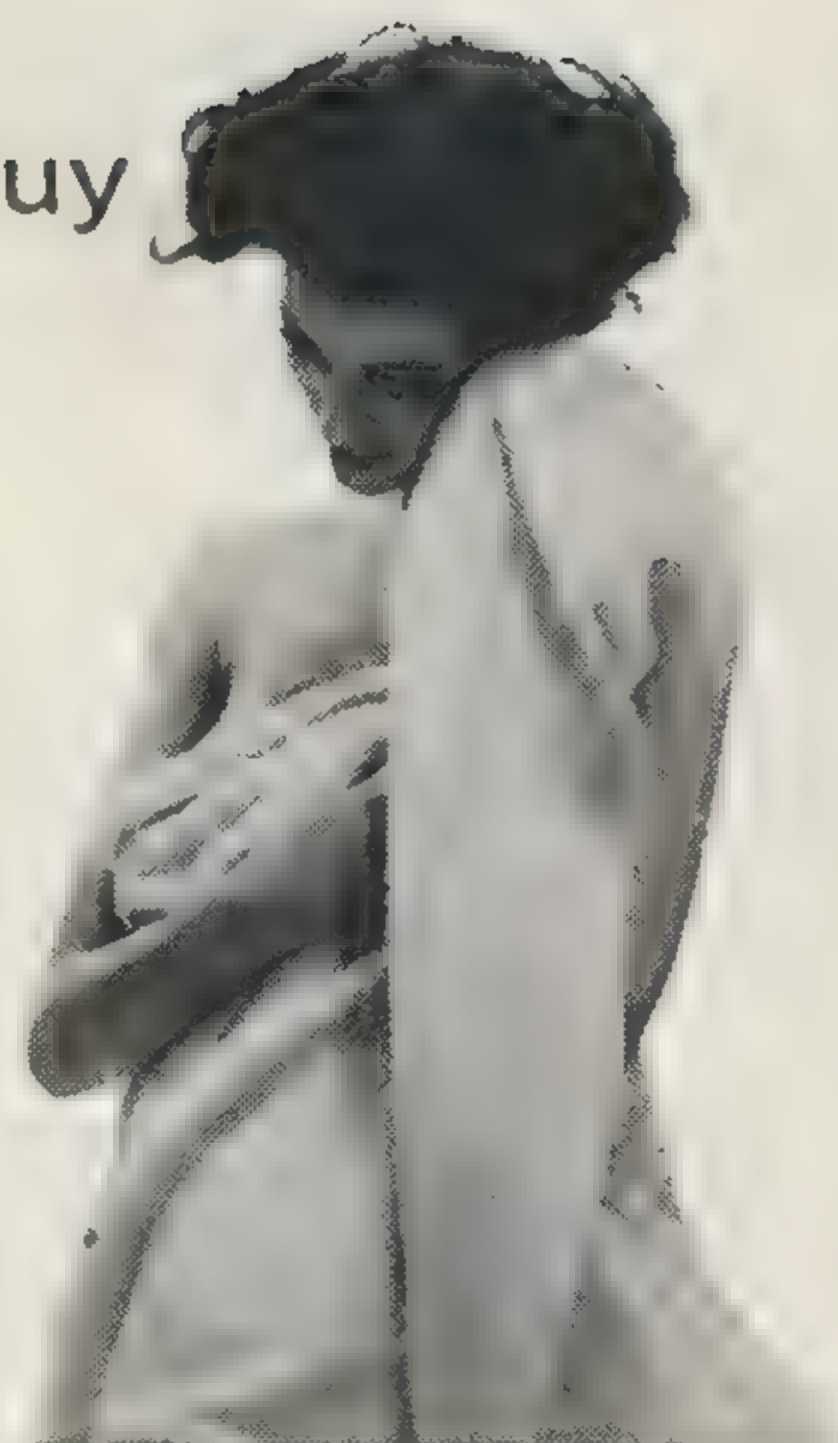
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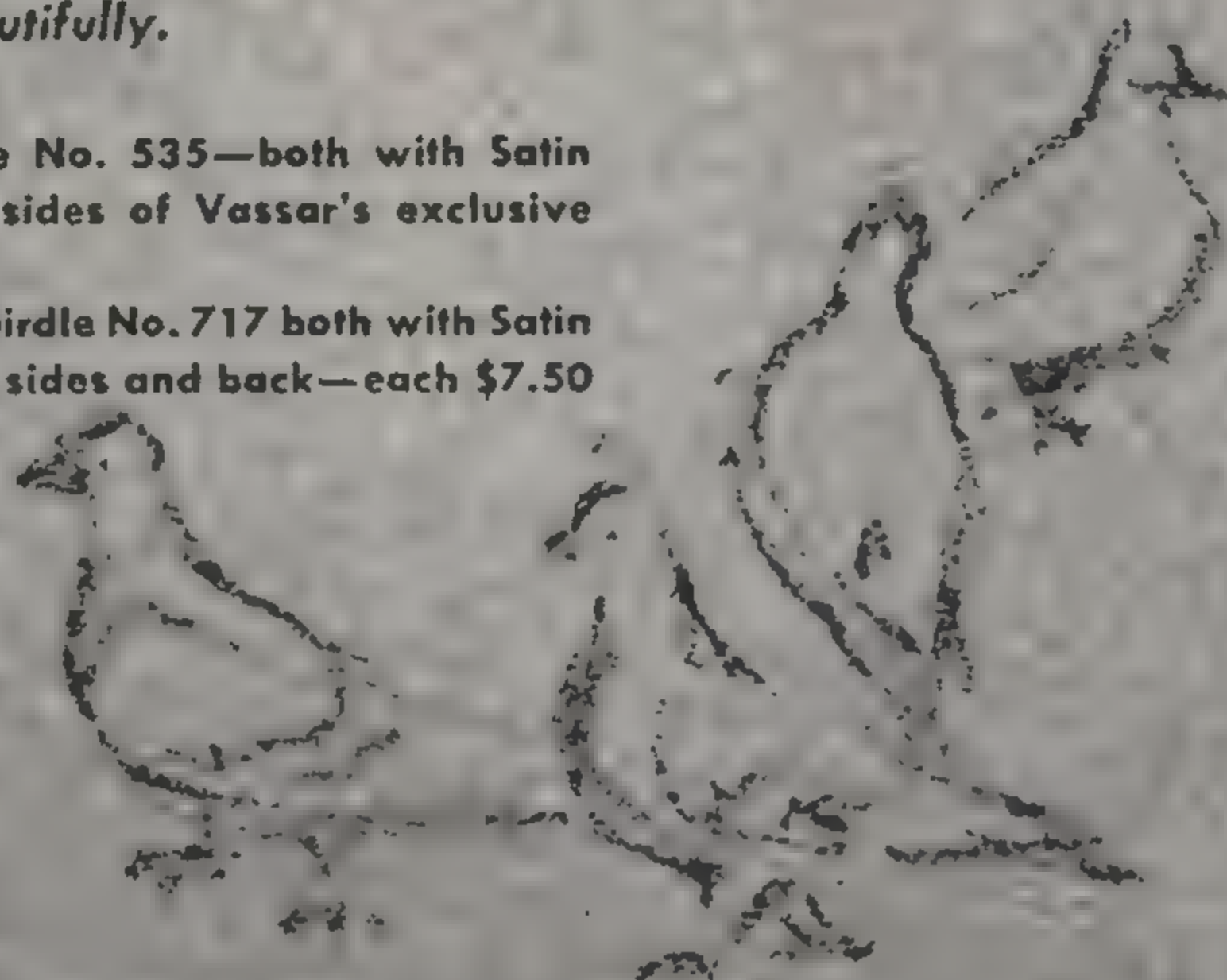
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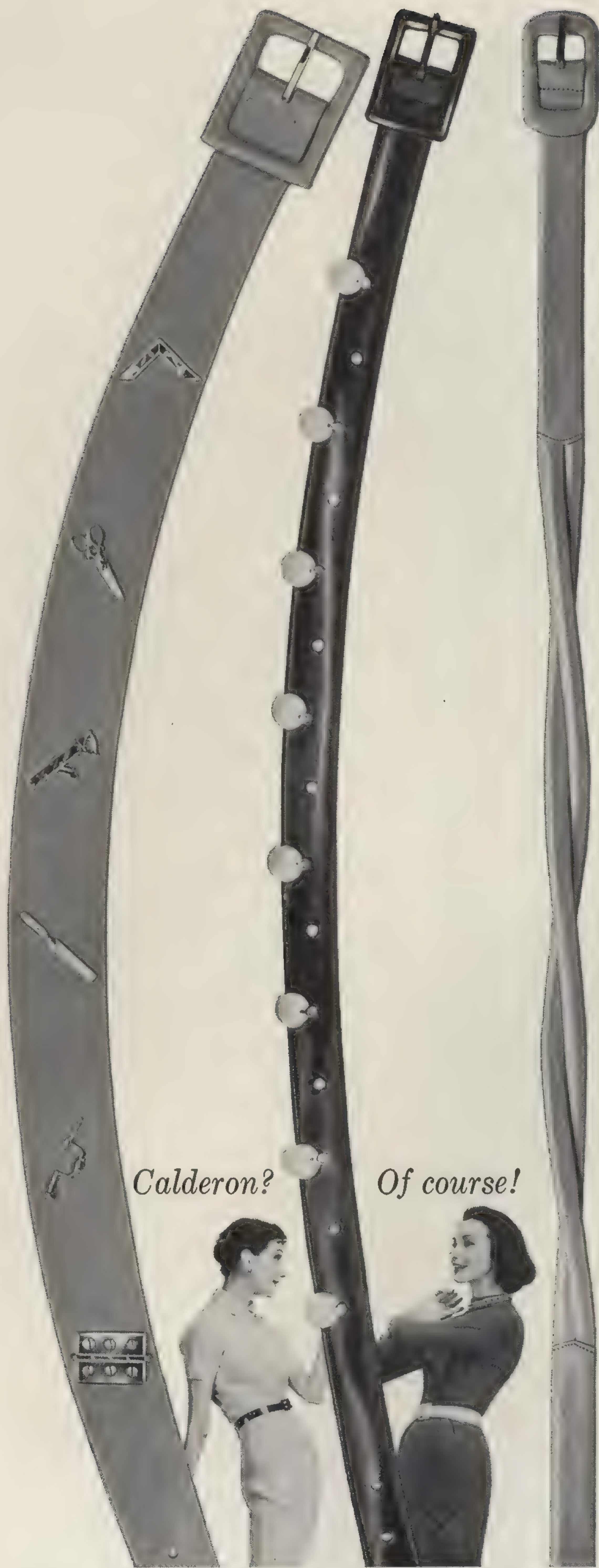
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SMALL HOTEL

(Continued from page 66)

room, and bachelors could have ladies call on them without drawing more than a routine smirk from the elevator boy. I kept a tiger in my room.

I didn't have to do it by stealth either, because everybody knew about it and inquired about its health each morning without fail. Delegations of bellboys would come to see it, and delegations of chambermaids. They were all delighted with the tiger, because it spat at them as soon as they entered the room and leapt at them if they got too close.

It was typical of Glidden's, too, that I had been able to buy the tiger right on the premises. Some Indians came down from the mountains with it and brought it straight to Glidden's. Glidden's was the kind of a place where tigers were bought and sold.

As a matter of fact, it wasn't strictly a tiger, but an ocelot. It looked like a tiger though—a small tiger; and it spat and growled and leapt at its enemies like one, and tiger was the local name for it.

The tiger didn't like being locked in the bathroom at night. It yowled and carried on like a sixteen-piece cat fight. Finally I gave up and let it have the run of the bedroom, which was what the poor thing wanted. It would flit around as noiselessly as a moonbeam, scampering along the window ledges (we were four floors up) and floating across my bed like a feather.

People with a tendency to chicanery or drink, I've found, are for the most part very friendly rather than sullen or waspish. The staff at Glidden's were, as I said, exceedingly friendly, so I always

went over my bills with extreme care. A favourite error was to charge you a peso or two more a day than you were supposed to be paying. When you pointed out these little mistakes to the bellboy who happened to be behind the desk, he would rectify them without argument, chuckling good-naturedly.

The members of the staff were equally bland and tricky about discounts. Glidden's gave discounts up to 15 per cent, depending on the length of your sojourn. But no clerk ever awarded a discount until you had wrestled him for it. Since it was my habit to stay at least a month, I had the maximum coming to me—in principle. But the first time I mentioned the matter, the clerk would graciously offer me 5 per cent.

"No, Carlos, I want my usual 15 per cent."

"Would you take 10 per cent, señor?" His intention, of course, was to pocket every peso that he overcharged me. Finding me adamant, he would finally concede, shaking his head a bit but with no hard feelings. That was the thing about Glidden's—no hard feelings.

It was always pleasant in the lobby. The chambermaids often brought their knitting, and there were always several bellboys sitting around. But you had to be careful what chair you took. The carpenter had a couple of pet pythons he kept in the bowels of the hotel, and for a joke the bellboys would bring them up and loop them over the backs of chairs. The lighting being none too good at night, you could take them for a jacket or a cape; but it gave you a funny feeling to lean back against one. The pythons never bit anyone though or got any headlocks on anyone; and where else but at Glidden's could you lean back on a python?

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Brillat-Savarin's lenten omelette

BY SOPHIE KERR

EDITOR'S NOTE: From Sophie Kerr's memory book of foods comes this sketch, third in a series.

It must have made a delightful picture: beautiful Madame Récamier—discreetly called Madame R. in the story—sitting in the Curé's dining room, watching the good man eat his lenten dinner. She had called at the hour of five to consult him on charitable affairs, not knowing that he dined so unfashionably early. In her world, the dinner hour was, of course, later.

Brillat-Savarin described the scene and the menu in his classic volume, *The Physiology of Taste*, a book more often alluded to and quoted from than thoroughly read. It is a pity this is so, for he wrote with an artful mingling of wit and wisdom, anecdote and admonition, greediness and grace. There's a chapter for the obese who want to be slim, followed by another chapter for the slim who wish to gain weight. He must have been one of the first of the endless compilers of diets, yet almost everything he said about food and cooking and eating is as modern as tomorrow.

So Brillat-Savarin places the entrancing Madame R. beside the Curé's table, which was admirably laid with fine white porcelain, sparkling glassware. He tells us that the dishes were kept hot with boiling water and that the serving maid was neat and canonical.

Madame R. did not share the Curé's meal, probably knowing that it had been planned for one person only, but she took note of it carefully. He had already had a bowl of crayfish soup, and now before him was a salmon trout, served with sauce—unspecified—and an omelette of unusual attraction to the lady's eyes.

"A tunny omelette," explained the Curé. "My cook does them very well."

The odour of the omelette was so savoury, the juices that gushed from it so enticing as the Curé cut into it that Madame's mouth watered. She watched enviously as the Curé ate—and stayed

on, prolonging the discussion of her benefactions to see him finish the meal with salad, then cheese, apples, a pot of preserves and a cup of Mocha, the scent of which quite filled the room. The cheese, by the way, was a Septmoncel—described today, some hundred and thirty years later, as a hard blue-mould variety, named for the village of Septmoncel in the Department of Jura.

But it was the omelette that most captured Madame R. When at last she summoned her carriage and went back to her own dinner table, she described it to her guests so graphically that they listened enthralled, each one working out a perfect sensual equation.

Brillat-Savarin knew very well that his readers would never be satisfied with a mere sensual equation, so he told his master cook to obtain the recipe, and appended it to the tale—commenting that this gave him the more pleasure because he had not found it in any cookery book.

To make a Tunny Omelette: For six persons, take two carp roes, wash well, blanch for five minutes in lightly boiling, slightly salted water. Drain and mix and mash well with a piece of fresh tunny about as big as a hen's egg and a small minced shallot. Place in casserole with a piece of the best butter, fry lightly until the butter is melted but not boiling. Then take a second piece of butter, bruise parsley and chives into it, add juice of one lemon and place in the fish-shaped dish in which the omelette is to be served. Keep this dish hot.

Next beat up twelve eggs, add the fried roes and tunny, and cook the omelette in the usual manner, taking care that it shall be long, thick, and soft. Turn out into the hot serving dish with lemon butter and chives and serve instantly.

Brillat-Savarin adds that this is a dish to be reserved for very special breakfasts, repasts when people meet who know what they are about and who eat deliberately. "If it be washed down with old wine there will be marvels seen."



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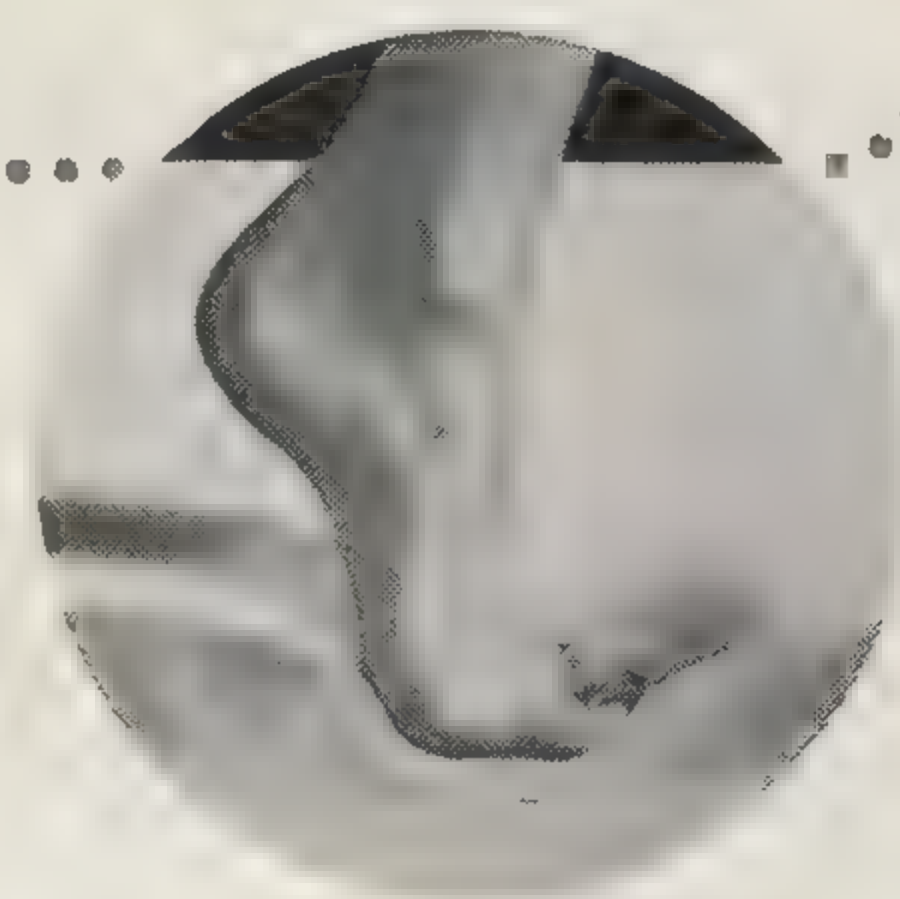
Goodyear, Airfoam Dept., Akron 16, Ohio.



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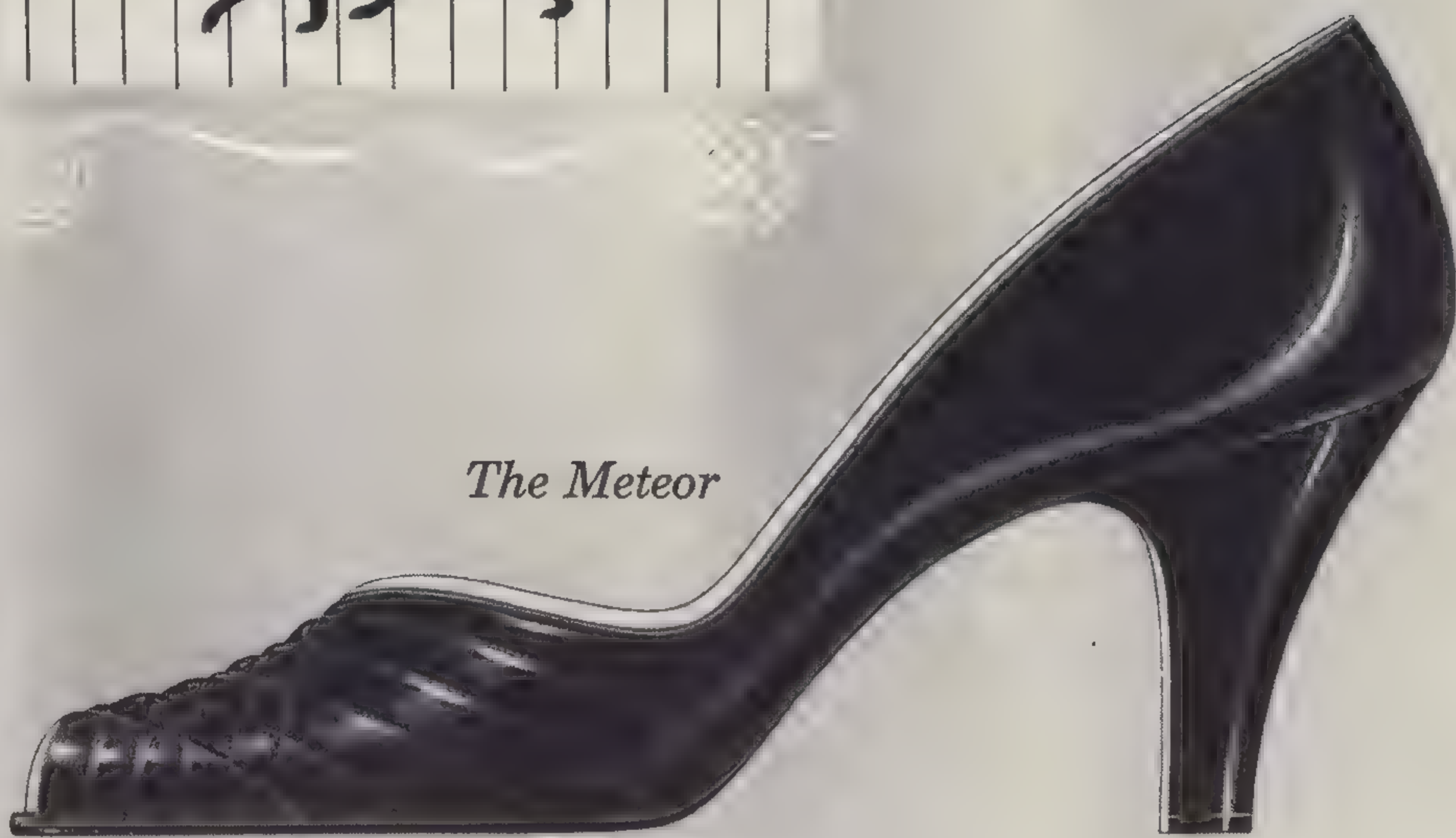
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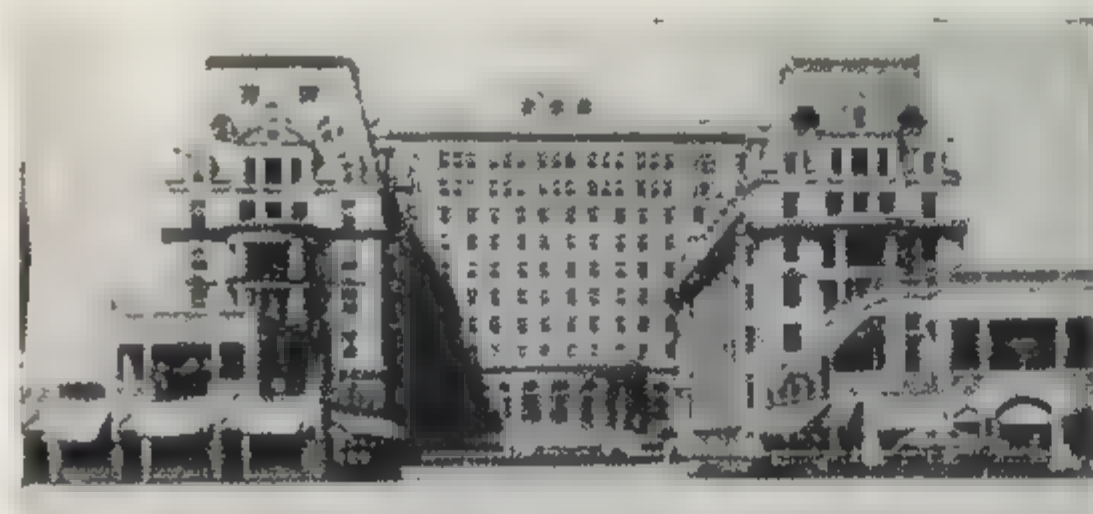
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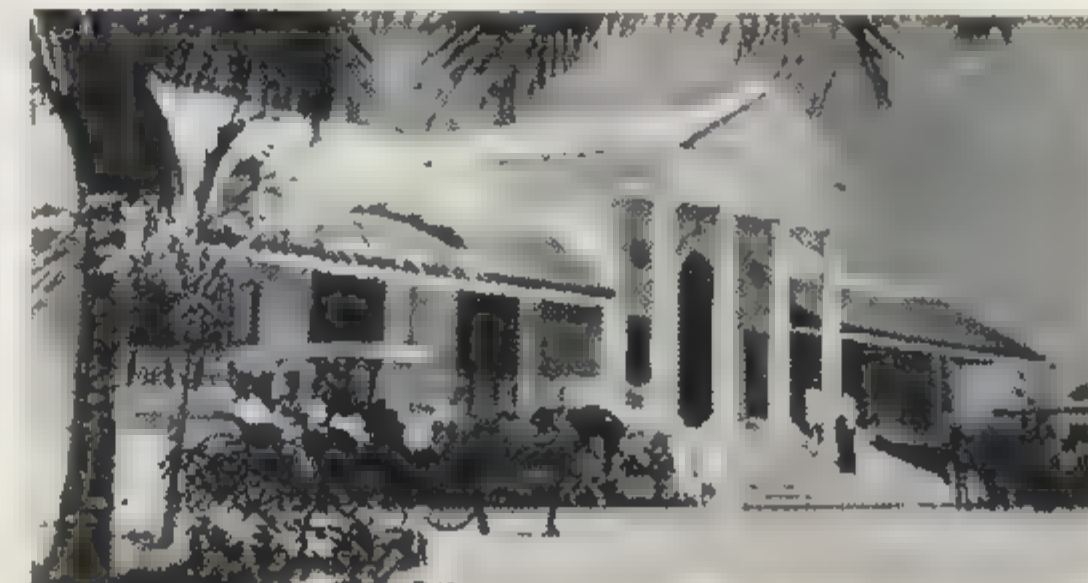


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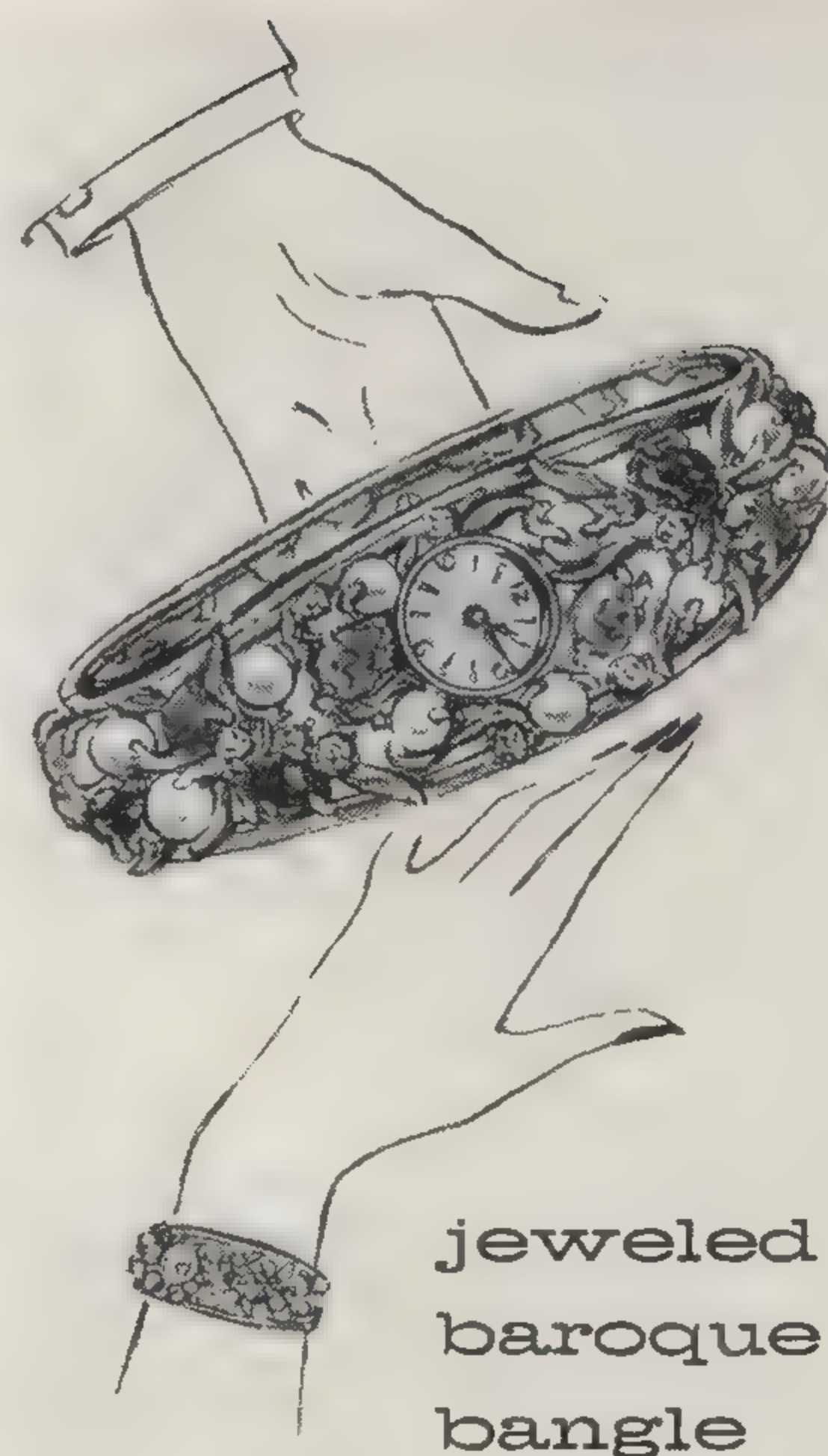
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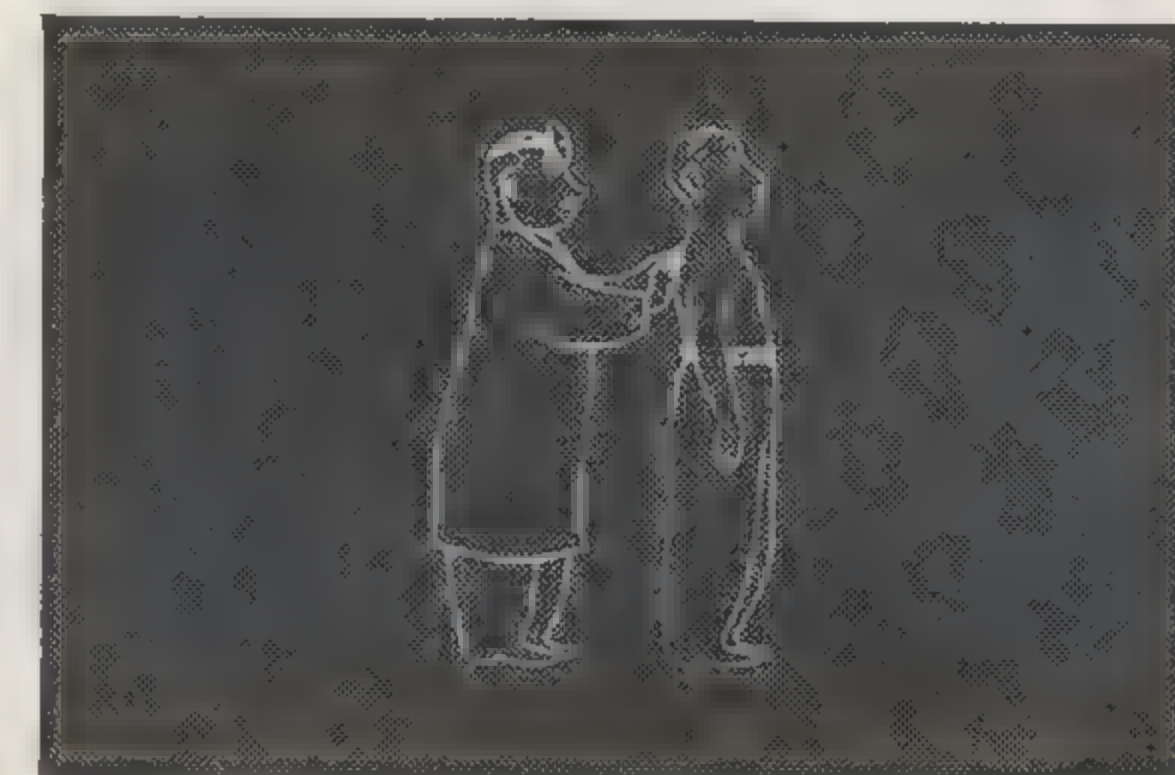
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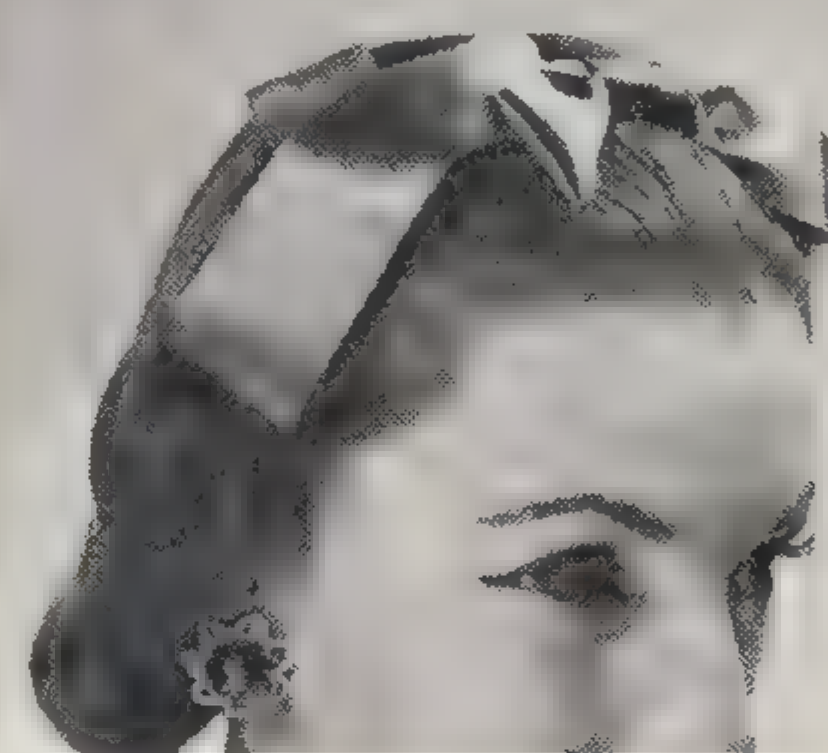


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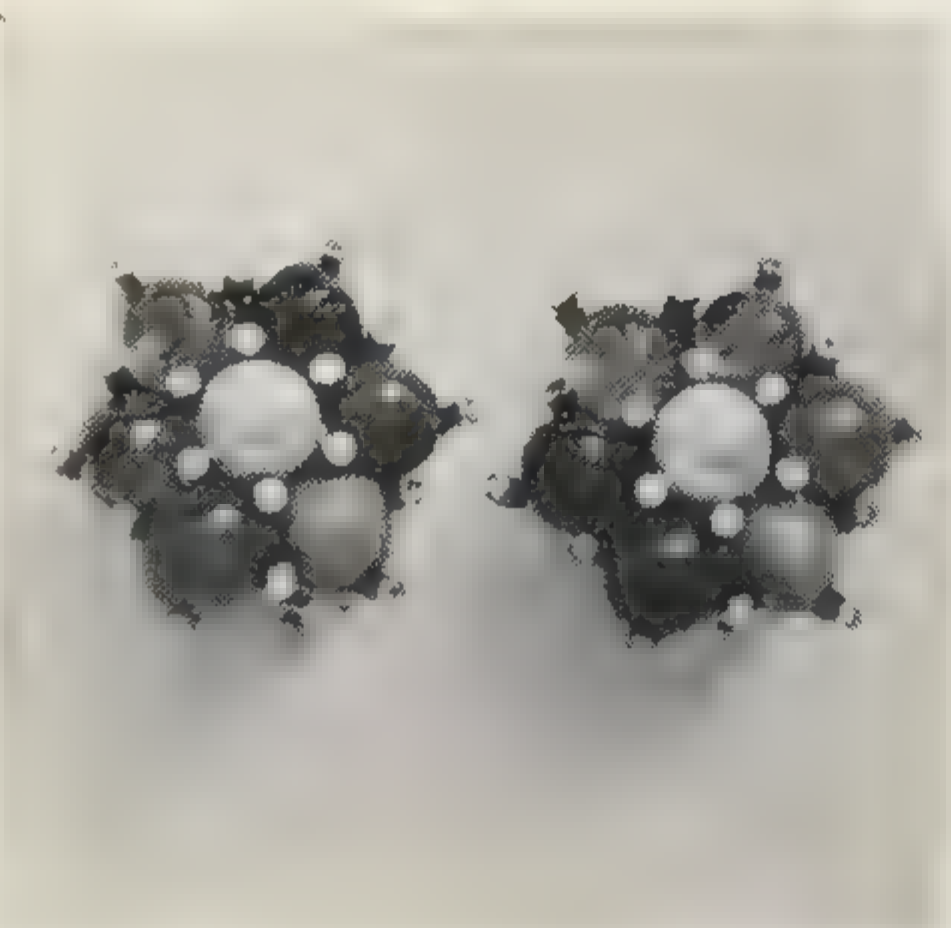
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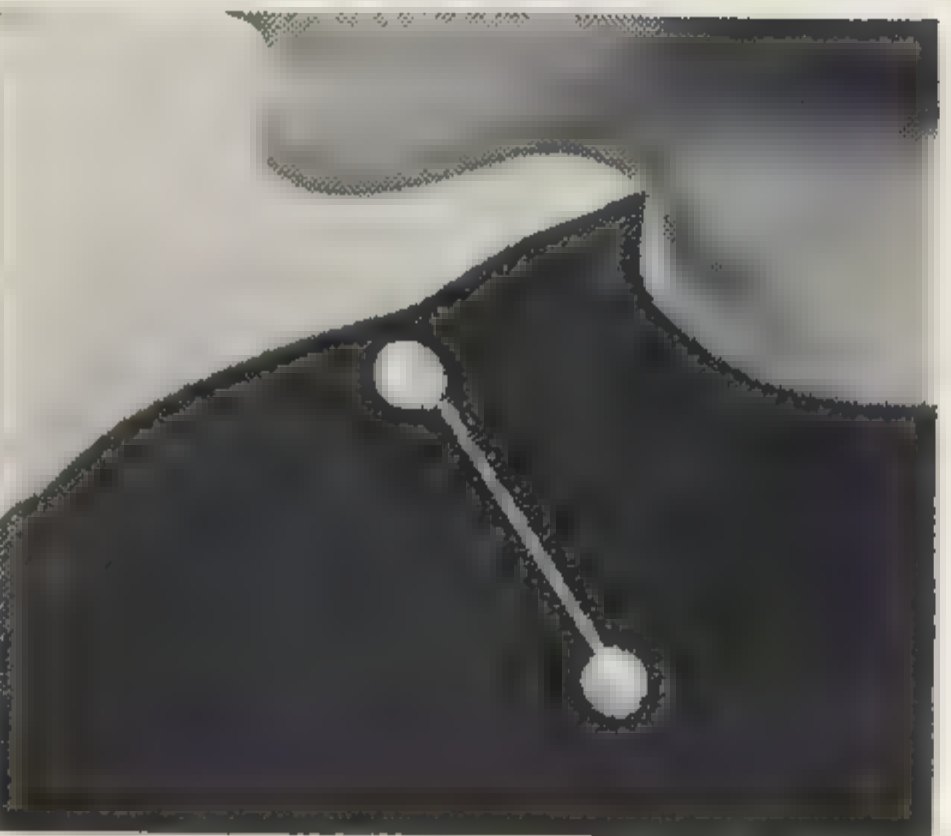
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New ball-point pin, to glitter on sheath dresses. It's a gilt bar with a rhinestone ball at one end, and a pearly globe at the other (rather like a two-way hatpin). \$3.95 ppd., tax inc. Aimée Lee, 545 5th Ave., N. Y. 17.



A little time for yourself— this wrist watch (made in Switzerland) that tells you the hour clearly yet doesn't look much larger than a nickel. Has a 17-jewel mechanism, a 14-k. gold-plated case, a slender black suède strap. \$125, plus tax. Gubelin, 673 Fifth Ave., New York 22.



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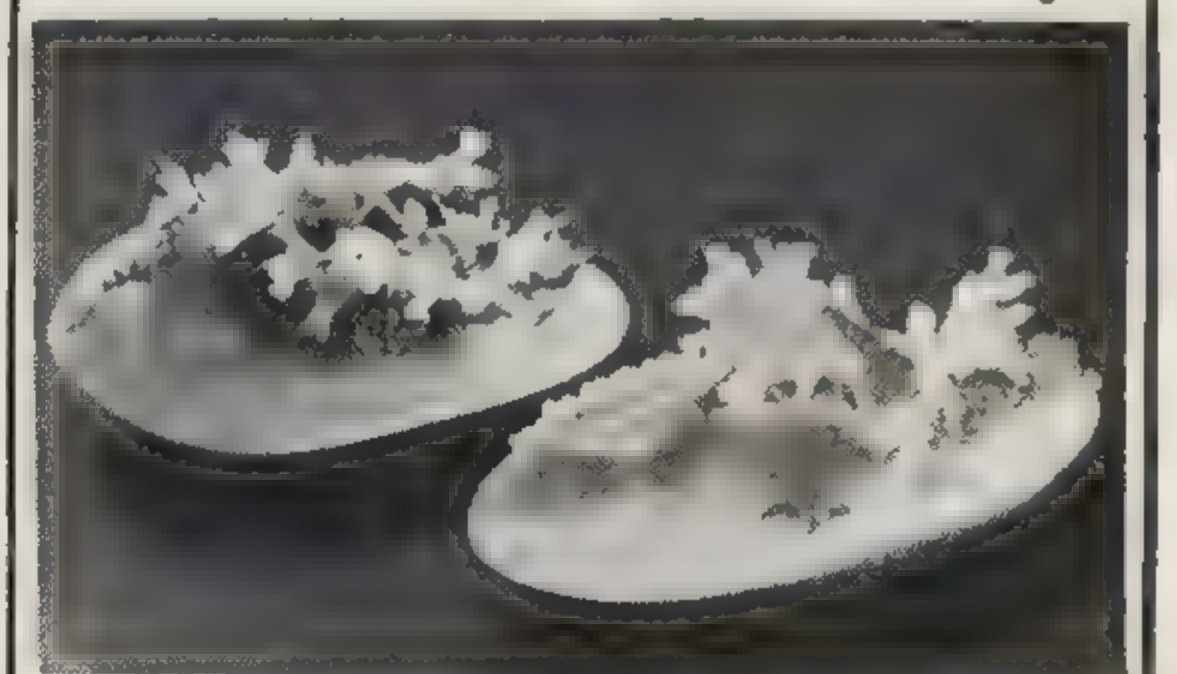
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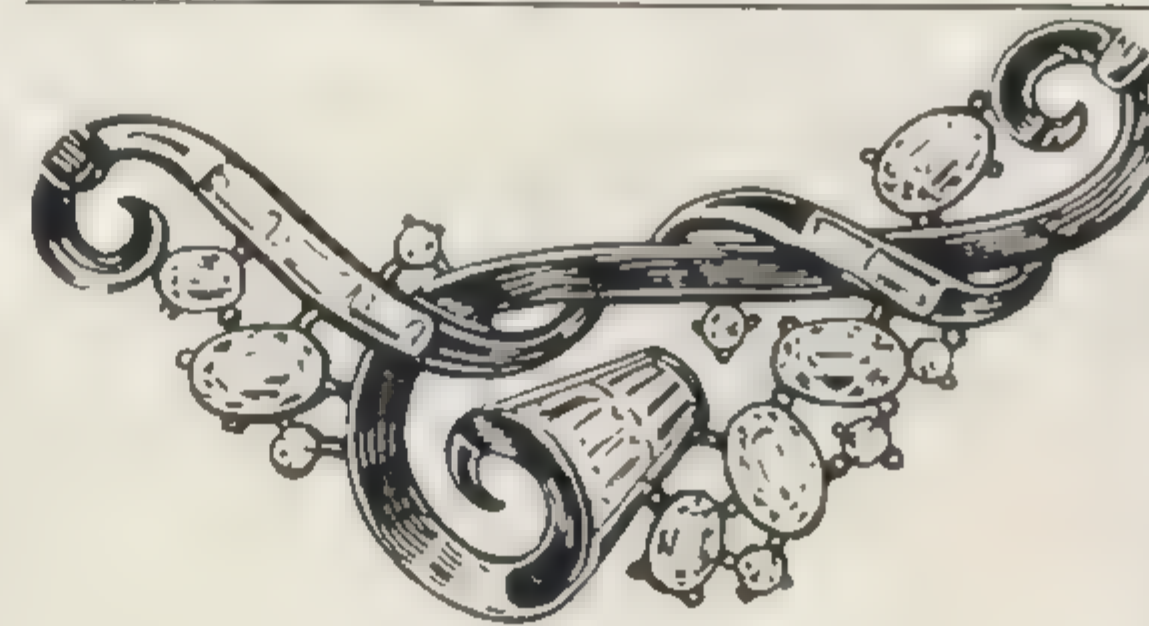
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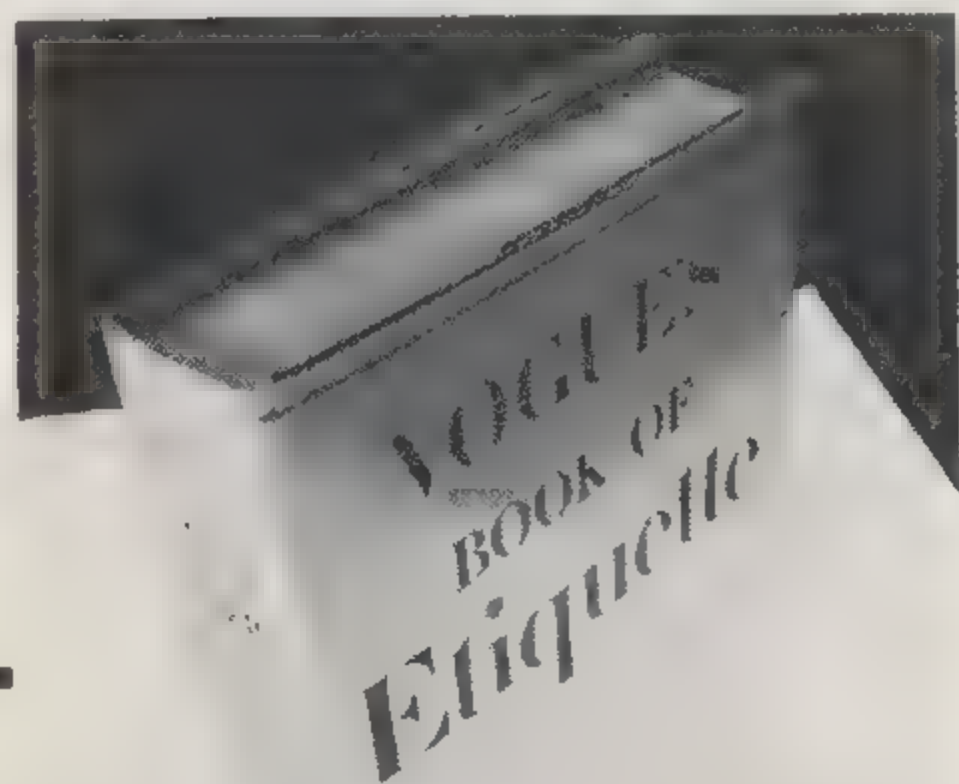


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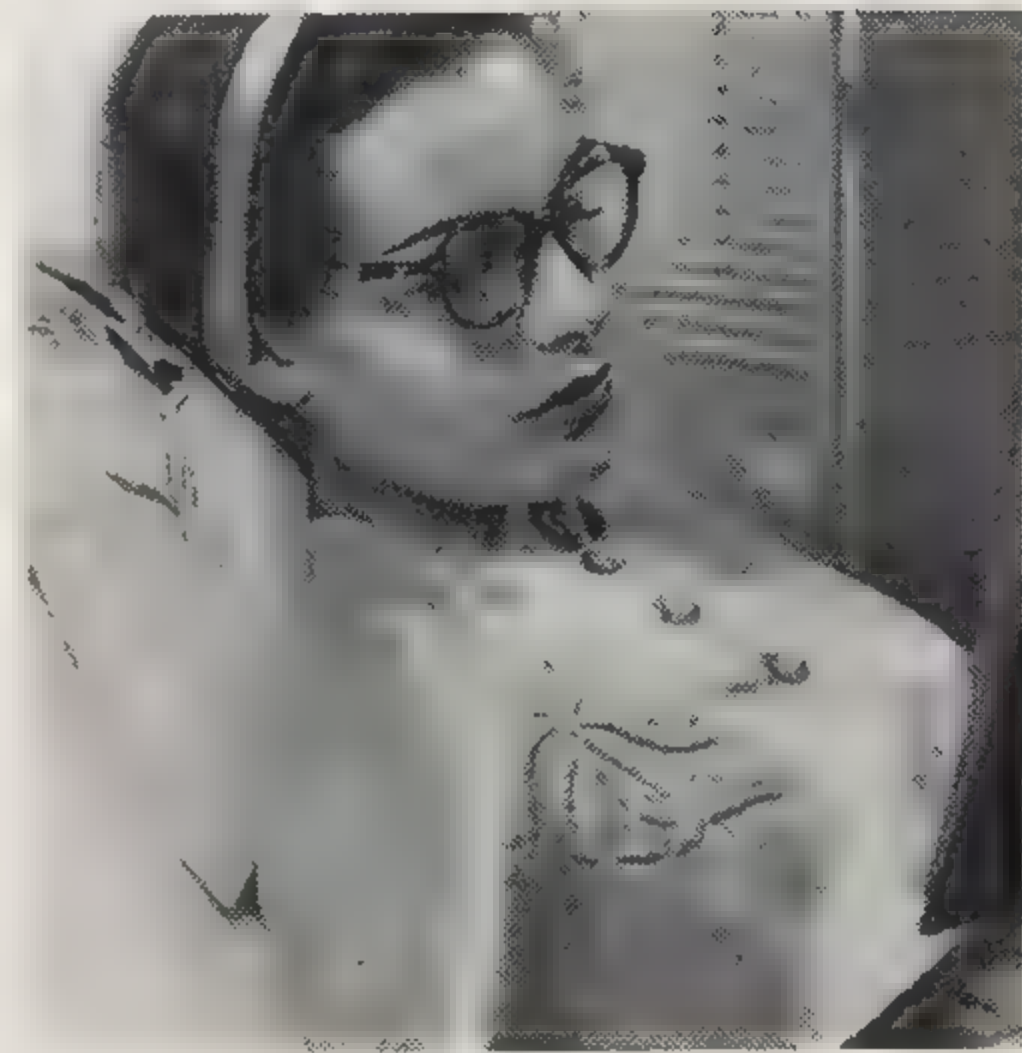
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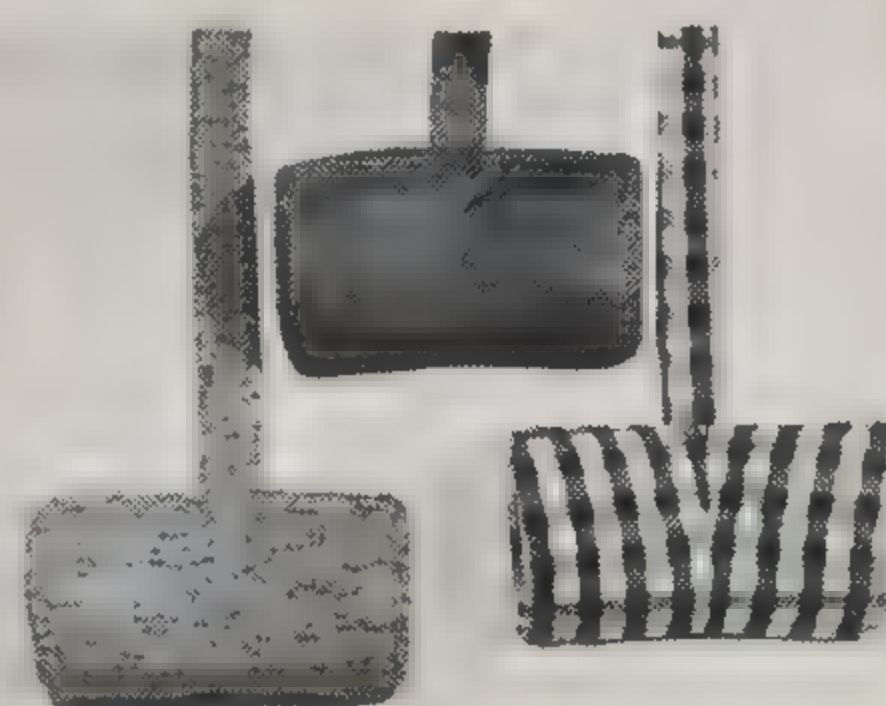
SHOP



Super-easy bed jacket:
it has the cut of a cape, meaning that your arms are left free to deal comfortably with breakfast trays or voluminous Sunday newspapers. Pale-blue satin—or pink or white, if preferred. Small, medium, large. \$10.35 ppd. Bournefield, 714 Madison Ave., N.Y. 21.



Wrinkle-prevention method,
and here's a good one to be reminded of, now that the season of strong sunshine is on its way. Apply these Wings where lines gather and years show (forehead and mouth, for instance), and wear them to bed or when reading—they seem to smooth away signs of strain. \$1 for 60. Wings Products Company, 11 West State St., Trenton 8, N.J.
Coiffure protection method—this, too, a famous trick for good grooming: a nylon marquisette zip-on hood that keeps your hair and make-up unmussed while you dress. \$2.95 ppd. Cosmeticap Co., 405 Lexington Avenue, N.Y. 17.



New nape-of-neck pillows
that supply comfort where many a pillow sags on the job. The tail pieces are weighted to keep them firmly in place. In washable fabrics—a salt and pepper tweed; or solid or checked rayon taffeta. A variety of colours, \$2.95. Cromwell, V-3, 350 5th Ave., N.Y. 1.



Ever-fresh flowers for the house,
the Beauvais embroidery on this bath ensemble. The set, all of luxurious Turkish towelling (2 bath towels, 2 hand towels, 2 face cloths, 1 bath mat), costs \$45. The linen baby pillow case (12" x 16") hand-embroidered to match, \$8. All, from E. Braun, 717 Madison Ave., New York 21.

MEHLMANN

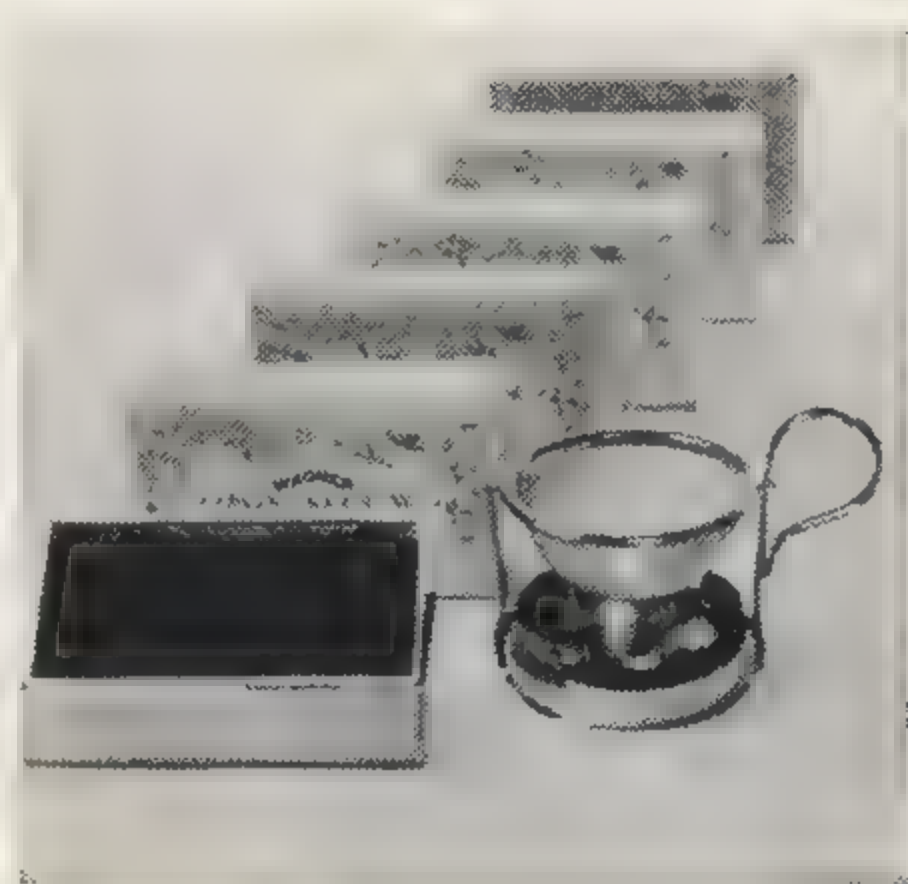
HOUND

...March finds

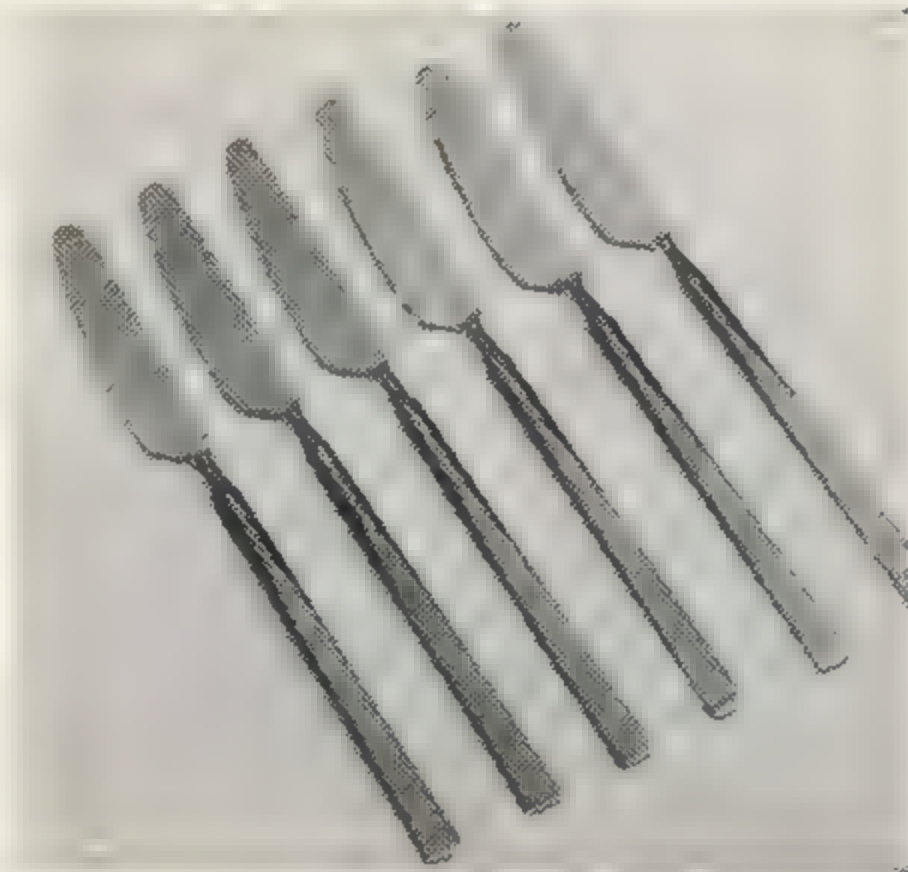
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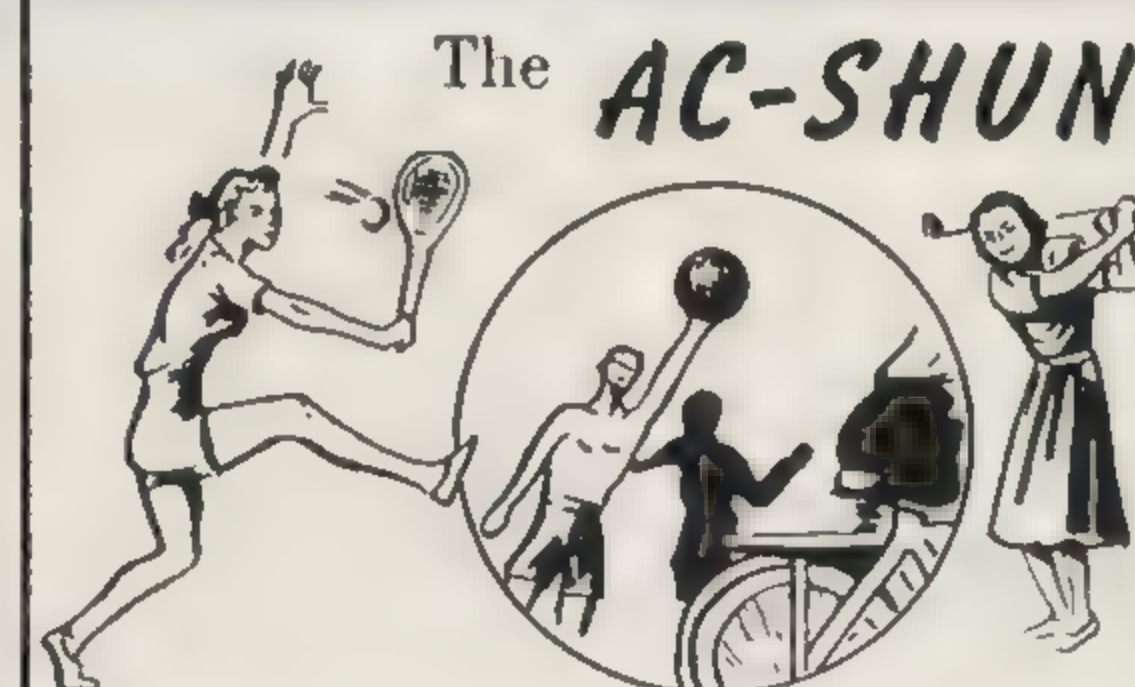
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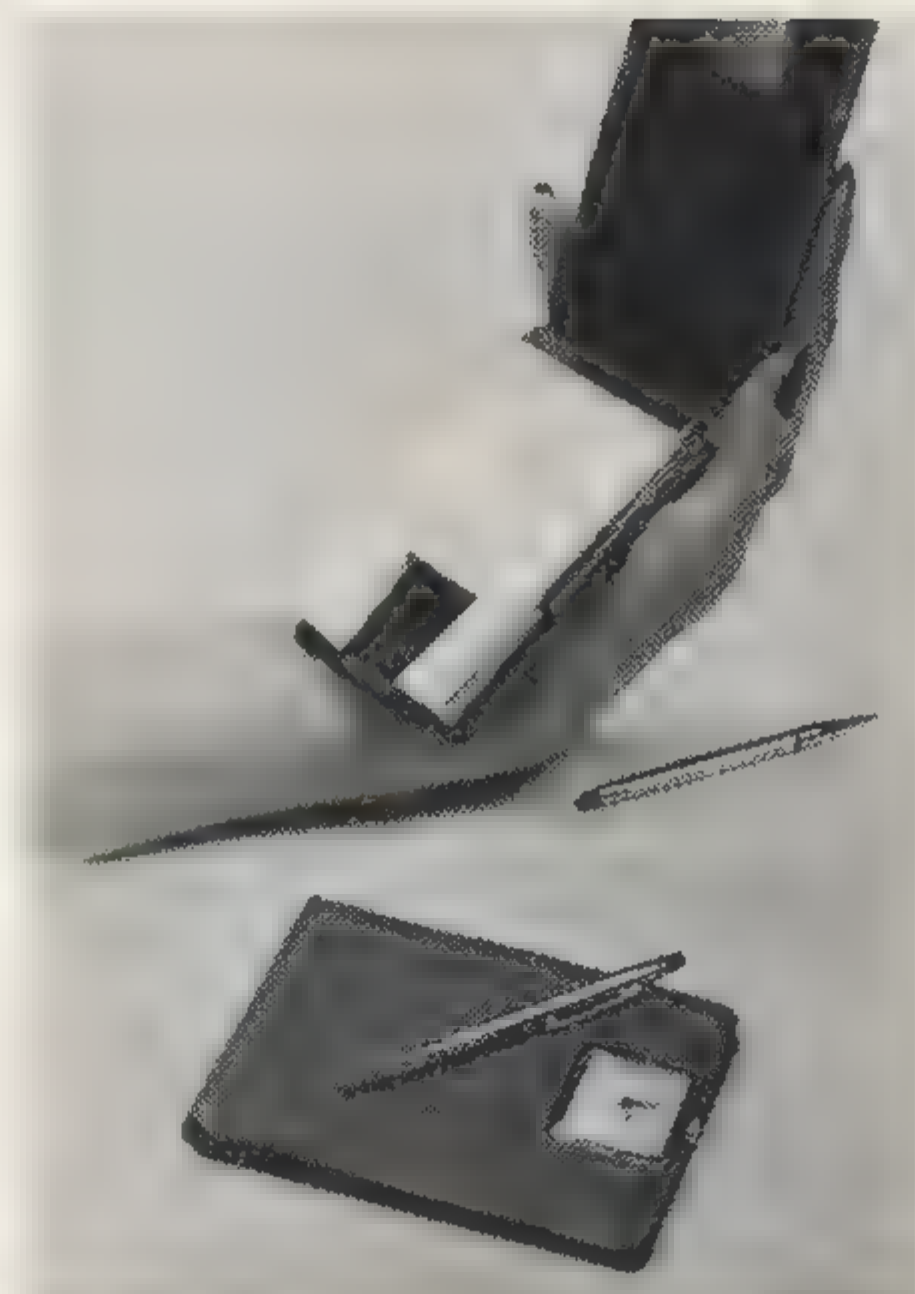
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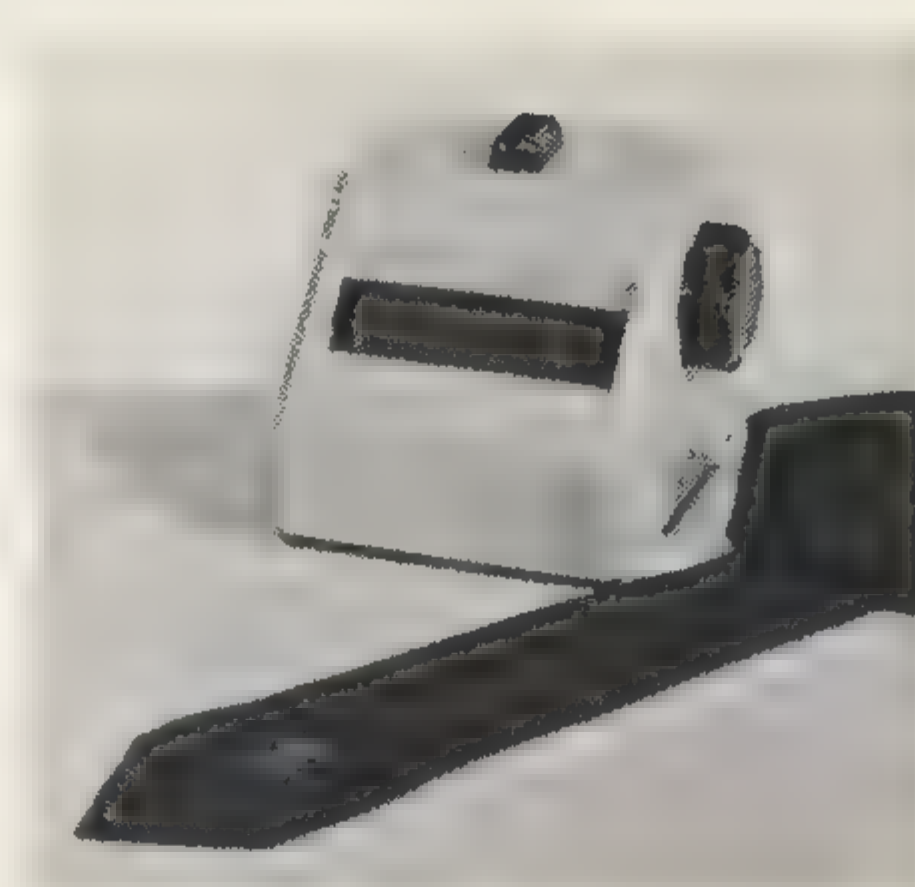
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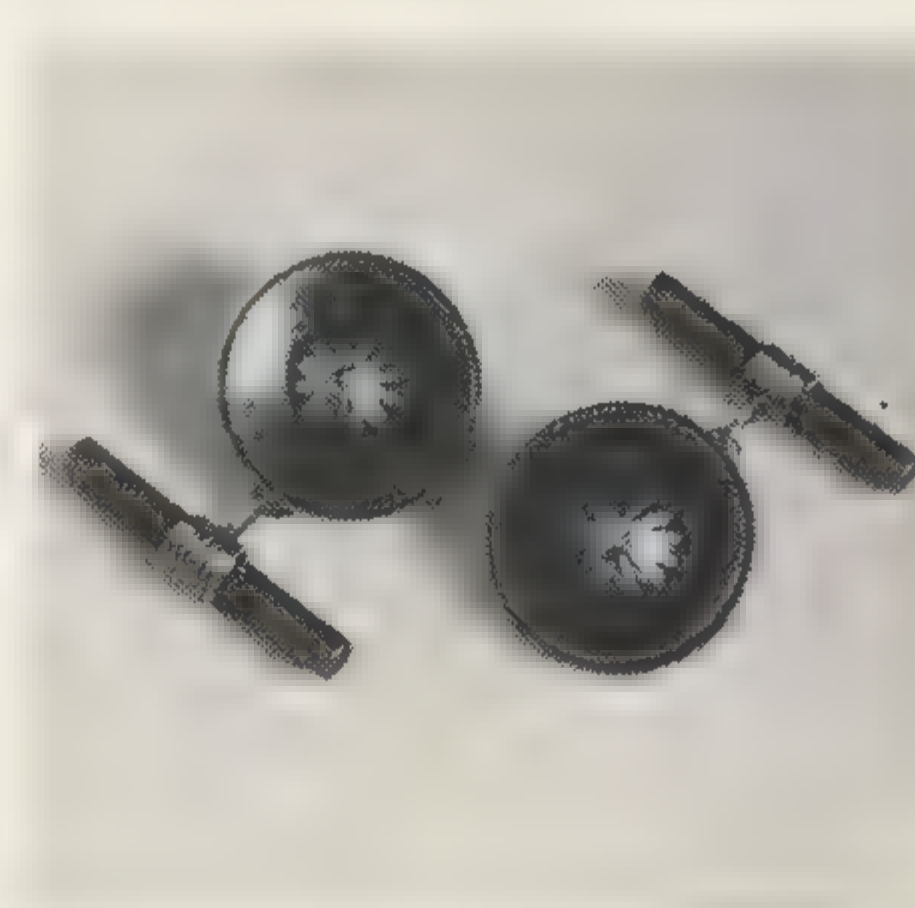
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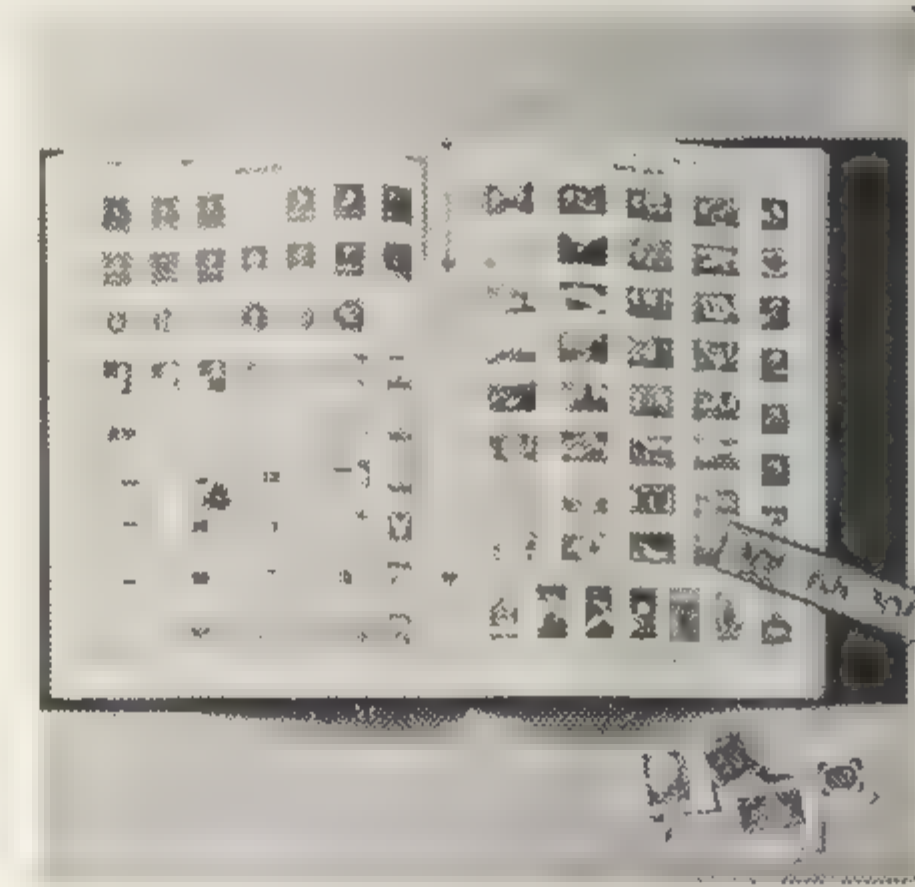
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to tell a woman what appointments she has and how much time she has to get there—a watch is built into its cover. Also a gilt pencil, pockets for cards and licenses. In red and black morocco, natural pigskin; small enough to fit a handbag. \$15.50 (monogrammed if you wish) inc. tax, ppd. Wales Luggage, 540 Madison Avenue, New York 22.



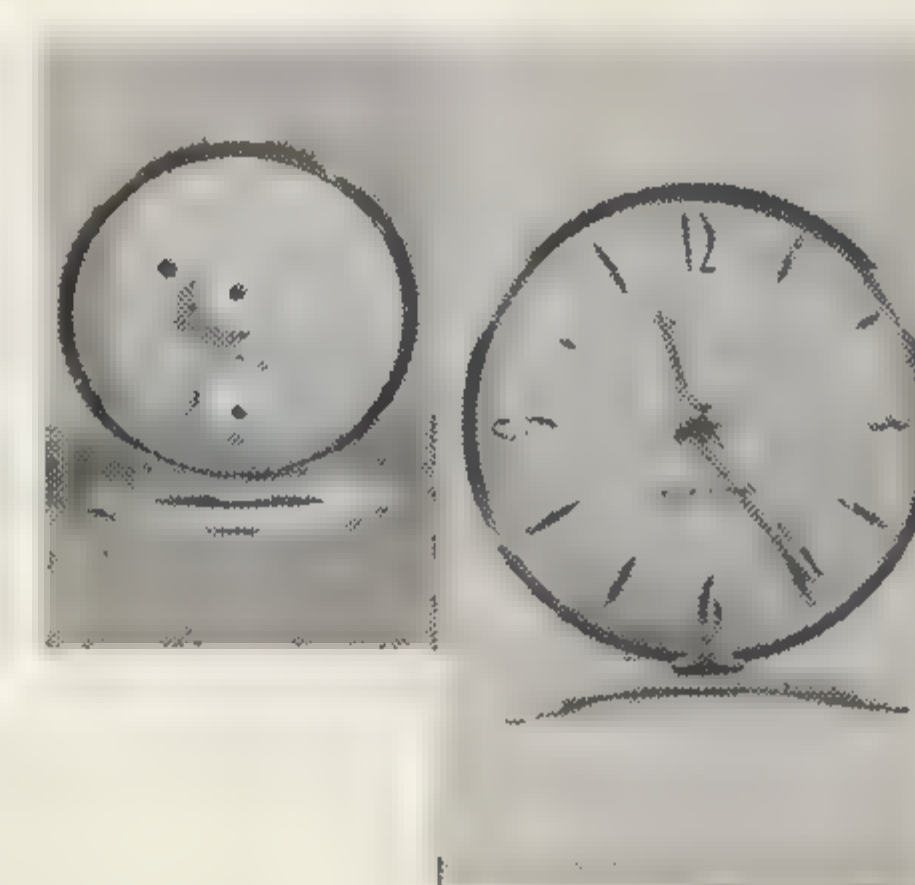
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MIHLMANN

HOUND

...March finds

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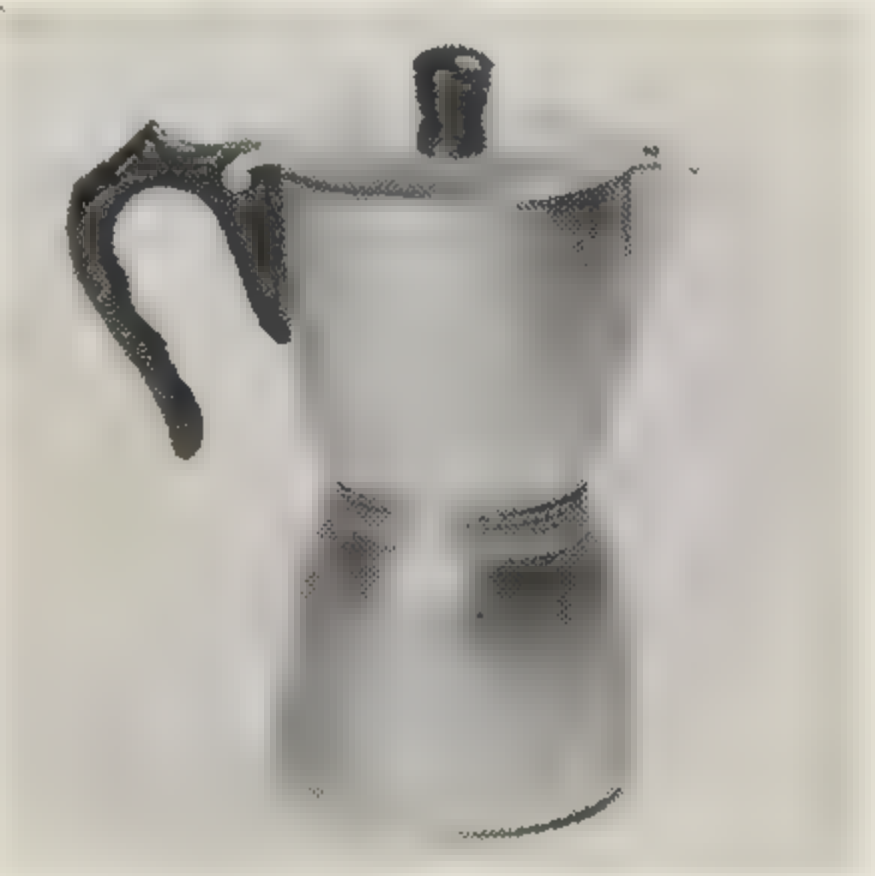
Blueberries—summer fresh. And this jam is as delicious for filling tarts as it is for spreading on breakfast toast. Cranberry and cucumber marmalades are another specialty—you can order any three 12-oz. jars for \$2.95 postpaid. Blueberry Hill Farm, R.F.D. #3, Brandon, Vermont.



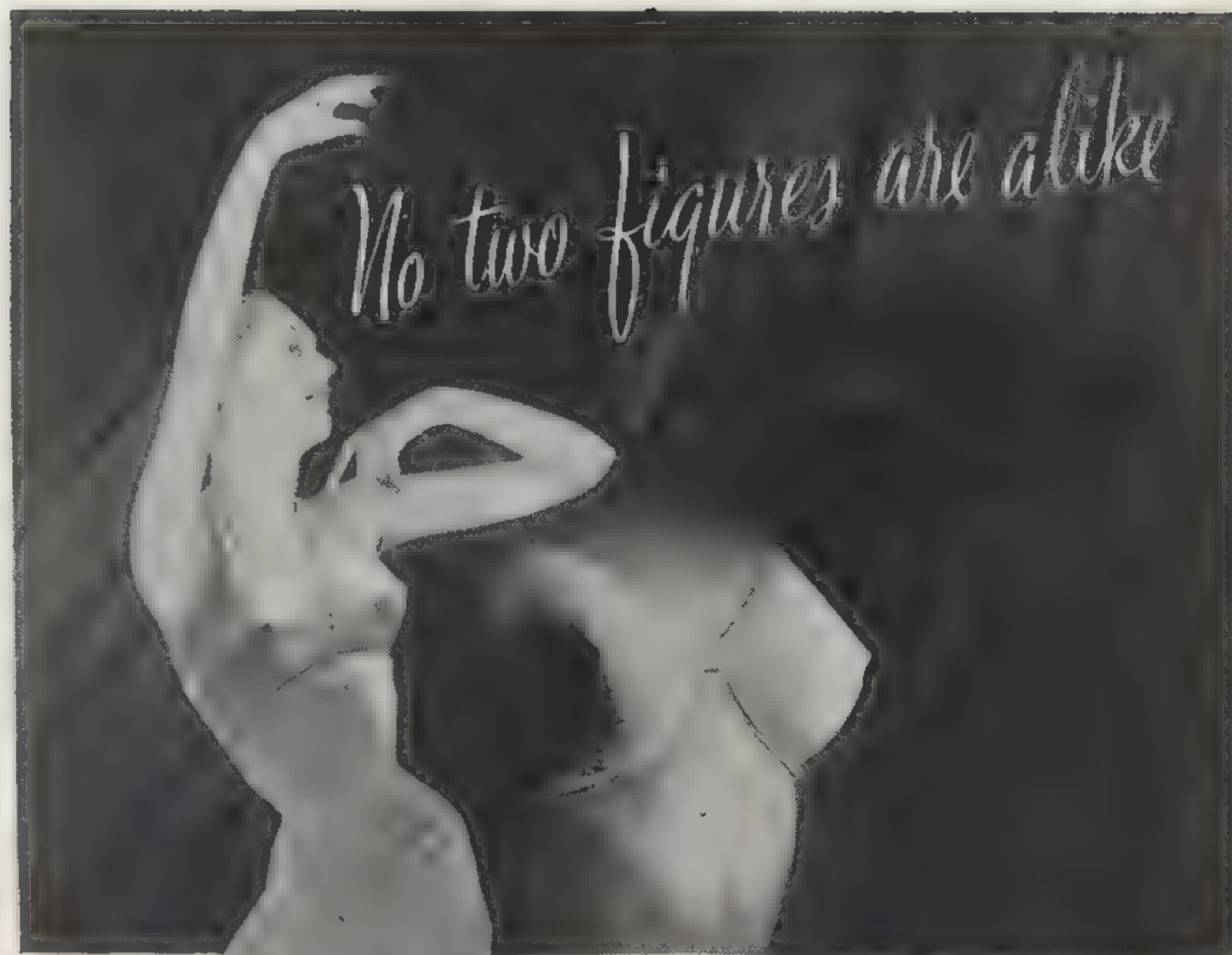
The bread of the country— here, a rich, crunchy loaf that's baked in the Wisconsin farmlands. A liberal sprinkling of whole wheat germ might account for its wonderful taste. Prices per loaf anywhere in U.S.: 1 or 2 loaves, 50c each; 3, 45c each; 6, 40c each. All ppd. Brownberry Ovens, Oconomowoc, Wis.



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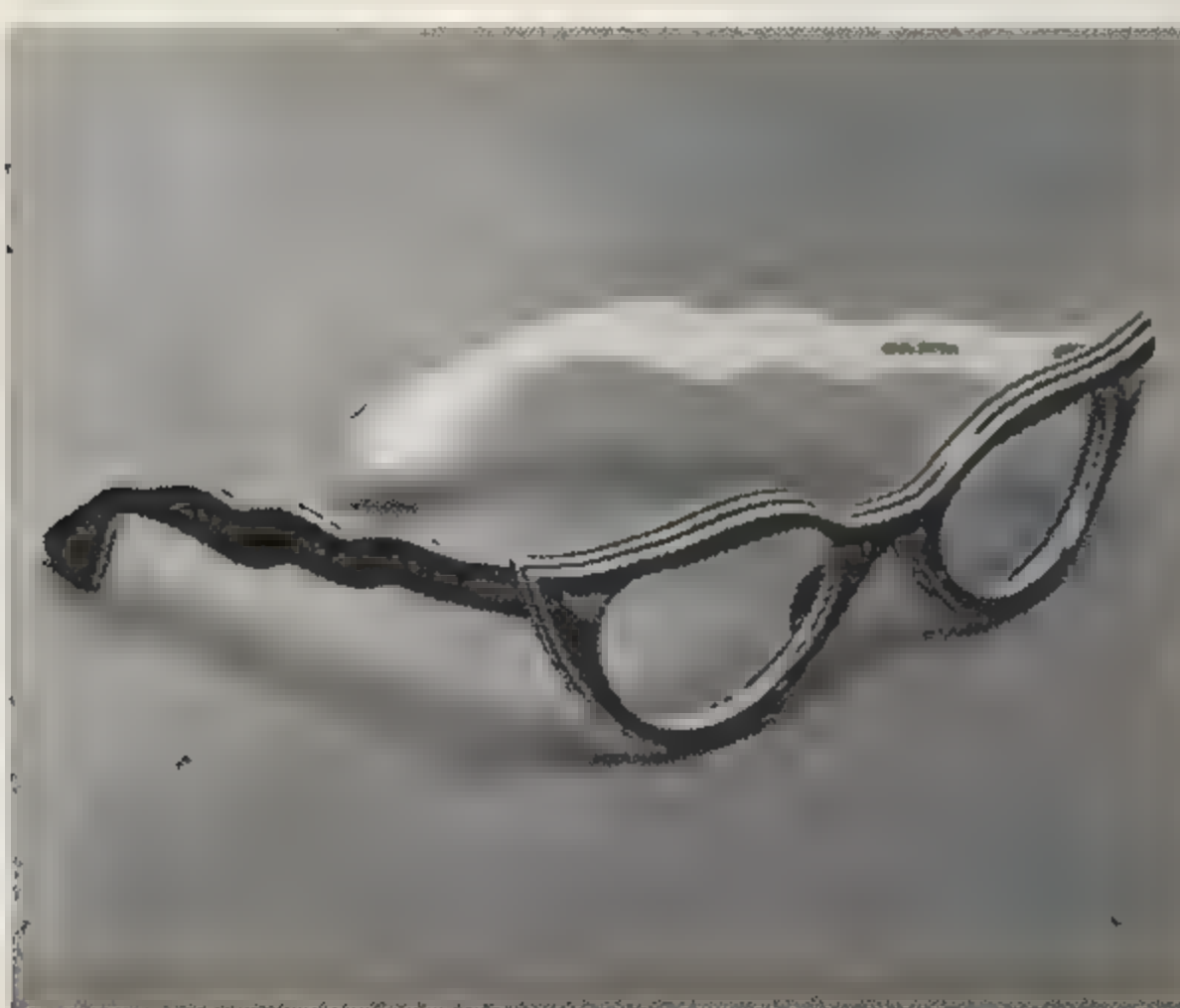
*U.S. PAT. PEND.

Spectacular Specs . . .

Continental colors in Italian-made frames. They're laminated (six sturdy layers) and come in black with either white, yellow, red, blue or green. Also available, brown stripes, blue with little silver dots, or lizard with an orchid background. Available either in prescription sunglasses or white lenses. **\$18 p.p.**

Kobley & Stern, Inc.

15 East 53 Street, New York City





DIOR

AND

*
Lily of
France

INTERPRET THE FASHION IN CORSETRY

This is *the look* as the master himself planned it. The true artistry it takes to interpret the suave new slimness, so vital this season, is accomplished so easily, so deftly with these exclusive Diors, especially designed in Paris. Their incomparable craftsmanship . . . superlative fit is destined to make your figure *prettier* than ever before. The bosom is higher, softly rounded . . . newly feminine. The torso is sleekly lengthened. The hipline . . . incredibly lean. What more can you ask? Bras from 10.00. Foundations from 22.50.

GOSSIPY MEMO ON TRAVEL

Teen-age girls now have a tour of their own. The resourceful Clara Laughlin agency has allotted one of its excellent excursions to young girls from the age of sixteen to eighteen. Properly chaperoned, with a good balance between sight-seeing and fun, a group of—maximum—fifteen girls sails from New York July 7 on the “Conte Biancamano,” and for two months, mostly in private motor coach, always stopping at really good hotels, they will make the curve from Spain to France to England, then down to Holland, Switzerland, and Italy, with a dash to Capri before embarking for home from Naples, September 15 on the “Andrea Doria.” All for \$1,795, cabin class. Write to Clara Laughlin Travel Services, Inc., 38 East 57th St., New York 22, N. Y.

TRAVELLERS KNOW: *One of the best ways to see Europe by car is to let the American Automobile Association arrange everything for you. (They even have a claims service using English-speaking European lawyers.)*

Although more people go to Europe for the food than the buildings, few will admit it. Now the debased word “gourmet” has been attached to two tours. For \$10,000 one may take a seven-weeks “Gourmet Tour” and still do a fair amount of sight-seeing by plane, by private car, staying at the best hotels, eating luncheon and dinner at the great restaurants from London to Rome, Madrid to Brussels, Hamburg, Stockholm, Copenhagen, Munich, and Lucerne. Special meals are being worked out with the various chefs by Maurice Dreicer, director of this tour. There will not be more than twenty people and, to quote the tour’s managers who seem to feel that many of their clients may be in Europe on business: “To most persons who might be interested in the tour the cost can be made a tax deductible item and the cost of the tour thus becomes insignificant.” They go and return on the “Liberté” (or by Air France), leaving New York April 26, returning from Paris June 8—unless, by then someone feels the need of a spa. Write to your travel agent or to the Bankers and Merchants Travel Service, 511 Fifth Ave., New York 17.

On the other hand, for only \$1,395 one can take a month of “Gourmets’ Holiday”—by motor bus, through France only—by getting oneself to Paris by July 10 and joining the André Surmains, a bright young couple who run a food specialty shop in New York in winter and good eating trips in summer. They specialize in the wine country, such as Cognac, Chablis, and Champagne, visiting famous *caves*. Write André Surmain, Gourmets’ Holiday, 249 East 50th St., New York 22, N. Y.

By ship, one may see the extraordinary semitropical gardens up the west coast of England, Wales, and Scotland, and also in Ireland. (The mellowing Gulf Stream is the reason for this wonder.) There, on fields rolling green to the sea, are great houses, grey stone castles. There grow huge rhododendrons in clear reds and yellows (no muddy mauves), bushes of azaleas, forget-me-nots as fat as cherries, and, as far north as Inverewe (on a line with Labrador) tree ferns, palms, and magnolias.

A small coastwise ship, the “Lady Killarney” leaves Liverpool on May 2, for a two-weeks “Cruise to Famous Gardens,” meanders past lochs and islands, putting in at small ports in England and Wales, crosses over to Dublin, on to Belfast, then high into Scotland, and back to Liverpool by May 17.

Among the places visited: Muncaster Castle, four hundred cultivated acres on the fringe of England’s Lake District, where masses of rhododendrons have been raised from seeds brought from China; Bodnant in Wales on the Conway River, its garden using natural rock and streams right to the river, perfected by the late Lord Aberconway, president of the Royal Horticultural Society; Bulkeley Mill, a three-hundred-year-old water mill, where a mountain stream rushes through the gardens, and the magnolias grow forty feet high; Arduaine on Loch Melfort, where acres of lawn slope down to the sea; Mount Usher, near Dublin, where three generations of Walpoles have developed a contrast of ferns, palms, rare conifers, and alpine plants; and Dunvegan Castle, the home of Dame Flora Macleod of Macleod, on the isle of Skye.

The owners usually show the gardens themselves, entertain their guests at tea. The ship is comfortable, the service willing, the passengers all garden lovers. Rates vary from \$180 to \$285 a cabin (no private baths). Write to the Gardens Cruise, National Trust for Scotland, 5 Charlotte Square, Edinburgh 2, Scotland.

At Coimbra, a pink and white Portuguese hill town, with a famous university which began in 1290, there are eye-fresh places to see, delicious grilled sardines to eat, and, to drink, a *balde* of Coimbra beer, served in a full litre glass with no handles. In the university’s superb baroque library, the balustrades of the galleries are topped with black urns spilling golden fruits and flowers. The students, incidentally, dress in deliberately tattered black capes and frock coats, their text books streaming bright ribbons, the colour designating which college. The Hotel Astoria is comfortable, costs about \$10 for a double room with bath, European plan. The 160-mile drive up to Coimbra from Lisbon might be broken with stops along the coast with its tracery of mosaic villages framed in rocks and sand. Estoril has the full-treatment Riviera dazzle; Figueira da Foz the gaily ungory Portuguese bullfights where the bulls are garlanded but never killed. (In Estoril, the hotel is Estoril Palacio; in Figueira, the Grande Hotel da Figueira—both charge about \$10 for a double room and bath.) Cars, by the way, may be hired at Lisbon for eight cents a kilometre for a European make, but twelve cents for an American one. That price includes fuel and the driver’s pay but not his food and lodging.



A SIZZLING HOT RED LIPSTICK — BRILLIANCE PERSONIFIED

ALL MONTEIL LIPSTICKS CONTAIN VITAMIN A AND "LUMIUM," THE LIGHT-REFLECTING DISCOVERY
THAT IS MONTEIL'S ALONE.

Germaine Monteil

VOGUE

MARCH 1, 1956

Vogue's eye view of

THE NEW PARIS BELT—

of high interest to America



HENRY CLARKE

Look here, before going on to study the new French and American fashions in this issue: the set of this Paris belt—circling the ribs now—may change every set of proportions on this side of the Atlantic, sooner or later. Actually the waists of many new American clothes are already softly lifted (Empire style, as we've been saying), and some are already belted, highly. But when this new French belt is applied—at any point from a centimetre above the natural waist to just below the bosom—this may also happen: a new bloused line that brings a lovely softness to the figure above the new waist. This grey flannel Dior suit, wide-open here over a white piqué waistcoat and a jabot of pearls. Suit, in America at I. Magnin. (Complete Paris report, pages 132-151.)



Fashions that make beauties everywhere

There's something in the air and in the fashion—a drift away from a strict and disciplined sort of chic and into a warmer air of seductive beauty. It is a new sort of allure, that turns out to be the beginning of a new fashion.

It starts with the hat, the deep-set, real-hat hat that was a key fashion in Vogue's past three issues. A flatterer from the start, it is growing outrageously beautiful—laden with flowers, extravagant with colour, for spring and for all summer long. Now hats are objects of beauty—they no longer merely complete a silhouette neatly, as the pillbox once did. And their beautiful airy bulk is the focus of the new look. (Once the chic woman chose her hats, then began to plan her clothes. Perhaps this will be another such era.) For all their beauty, these new hats are very practical—the same hat changes from costume to costume. Surprisingly, the same extravagantly flowered hat can bloom over an understated dark day dress, a tailored suit, or a late-day, little-dinner dress.

Another fashion that makes for beauty: the Empire line. Almost every figure, short of the really bulky ones, can look more delicate, more feminine, in this long, slimming, high-waisted line. And still another beautifier is the fashion for blond colours. (They beautify practically any complexion.) These livelier, lovelier beiges can be as flattering as the right face powder; you may find your own best shade in the pages ahead. Blues are good news in America (*and* in Paris). There are beautiful turquoises, flattering grey-blue wools, a whole range of blue prints—and livelier new versions of the perennial American spring favourite, navy blue.

To make beauties of almost everyone, too, there is the bloom of the new roses: high-waisted coats for here and now, in rose-red wool; rose-red late-day dresses of silky cottons for later; and city summer suits in wonderful rosy new linens. Details also add to the beauty of the beautifully delicate new air. For instance, the newer pointed shoes, longer gloves crushed below newly shortened sleeves, the softened outline of the new fashions, the reappearance of organdie accents—and, once again, in America as in Paris, hats veiled romantically, making a woman look like a heroine in a Du Maurier novel.

The newly beautiful American hat

Opposite: Chalk-white straw chrysanthemums and spiky dark green leaves—one of the hats flowering into beauty now on American women's heads. And, this is how this looks smartest for day—with a simple, subtly perfect dress or suit (an ash-blond sheath, for instance). Sally Victor hat. Also at Famous-Barr; Titcher-Goettinger; Joseph Magnin. Earrings: Lord & Taylor.



American elegance—
striking changes

From the Traina-Norell collection, two dresses that may make an important difference in how dresses look (and how we look at dresses) in the months ahead. As they stand, they are — like all *avant-garde* designing — for the woman who dresses with bravura. Milder fashion-minds may want modifications — and they're in the air.

Left: Striking changes in the short dinner dress — fullness this low; fit that suggests curves but doesn't insist on them. In black Italian silk taffeta. At Henri Bendel; Dayton's; I. Magnin. Earrings by Weiss, also at Henri Bendel.

Right: The newest state of the Empire — a jacket so short it marks the line well above the bosom; no other fit indicated, but the wearer's slightest motion will make the dress cling prettily to her. An of-course with this: a deep-set hat. Costume in black and white wool stripes, plus black wool; calf-skin bag: Lord & Taylor. Costume, also Wanamaker's, Phila.; Marshall Field. Fine hat, I. Miller shoes, Stockings — by Brylcreme.





Beautiful news—
made to order



From the Bergdorf Goodman collection, two Leslie Morris designs with a soft, feminine sense of fashion. Beautifully correct in town, too—besides being real beautifiers. *Left:* New beauty for the grey flannel suit—a soft, simple elegance of cut; a tie softening the collar; and, not visible here, a silk taffeta lining and blouse—pink and white checks printed with grey flowers. Hat to match, draped back around an open crown. *Right:* The new straighter coat, beautifully softened—pleats from the underarm at both sides; a high tie for a belt; a soft chamois colour. It's of soft sueded wool, worn with a basket-hat of blond straw plus tulle. *Both costumes and hats (to order), accessories:* Bergdorf Goodman. Delman shoes.





The American fashion scene— in silk

The fashions a woman lists firmly under "Necessities" now: silk coats, suits, and costumes, newly shaped, beautifully becoming. And when they look like the silks on these six pages, she feels she might *almost* sell her sables for them. *Above:* Black silk town suit to start life every day at noon. The jacket has the easiest cut yet (wonderfully airy for summer); the skirt is markedly slim. By George Carmel of a firm silk. About \$155. Saks Fifth Avenue; Harzfeld's; Frederick & Nelson. Balancing the silhouette: a wide-rippling hat, by Dior-New York. The hat, the gloves by Superb: also Saks Fifth Avenue. *Facing page:* New five-o'clock (and thereafter) suit, a positively world-wide late-day look. Semi-fitted, the neckline tied neatly at the back. By Ben Zuckerman, of black rough silk. About \$165. Saks Fifth Avenue; Dayton's; Neiman-Marcus. Deep-set silk print turban: Emme. Trifari bracelet, also Saks Fifth Ave.

KAREN RADKAI



New short jackets—in silk

This page: A new line, a beautiful line, and a beautiful way for a woman to look—starting right now. A flexible, sleeveless princesse dress with a new slit bolero-jacket that makes it day-perfect anywhere in the world. By Ben Gershel, of bright red Italian silk. About \$235. Altman's; Hutzler's; Dayton's. Trifari jewellery at Altman's. Dotted silk mushroom hat, from Emme. The handbag by Ronay, at Jay Thorpe. *Facing page:* Crisp version of the new short jacket; the suit of grey silk herringbone tweed. To wear? Where, on this planet—not? By Marquise, \$165. Bonwit Teller; L. S. Ayres; Woolf Brothers. The flowered turban, from Irene of New York. The black grained-leather bag, and pin and bracelet by Boucher: all, Bonwit Teller.





Coat news—including silk

This page: The Empire coat, a very strongly established fashion now. Here, it's newly sleeked, tied just under the bosom. Its life? At cocktails, weddings, and little dinners. By Ben Zuckerman, of Ducharne black wool-and-silk alpaca: \$225. At Bonwit Teller; Julius Garfinckel; Sakowitz. A softer, bigger hat—white horsehair and a rose: Irene of New York.

Facing page: New late-day wrapping, a coat to gather close, the shoulders at a new low. By Monte-Sano & Pruzan, of Orsi black peau de soie. \$195. Coat at Bonwit Teller; Hutzler's; Henry Harris. Earrings: Bonwit Teller. Lined up with the eyebrows—a Lilly Daché hat. *The sofa* on these and the preceding pages, designed by Vladimir Kagan for Kagan-Dreyfuss.





PEOPLE ARE TALKING ABOUT...

HILARY KNIGHT (above), sketched by his own hand and haunted by the wispy frenetic heroine of *Eloise*, an ecstatically outrageous book written by Kay Thompson, the night club comic, and illustrated by Mr. Knight. Eloise, who lives in an imposing aura of potted palms, tv, and room service at New York's Plaza Hotel, began as a voice (Miss Thompson's, incognito), but got her shape and her stare from Knight, a twenty-nine-year-old magazine illustrator with a poker face and large agate-green eyes. His latest illustrations are for the new Patrick Campbell book, *A Short Trot with a Cultured Mind*.

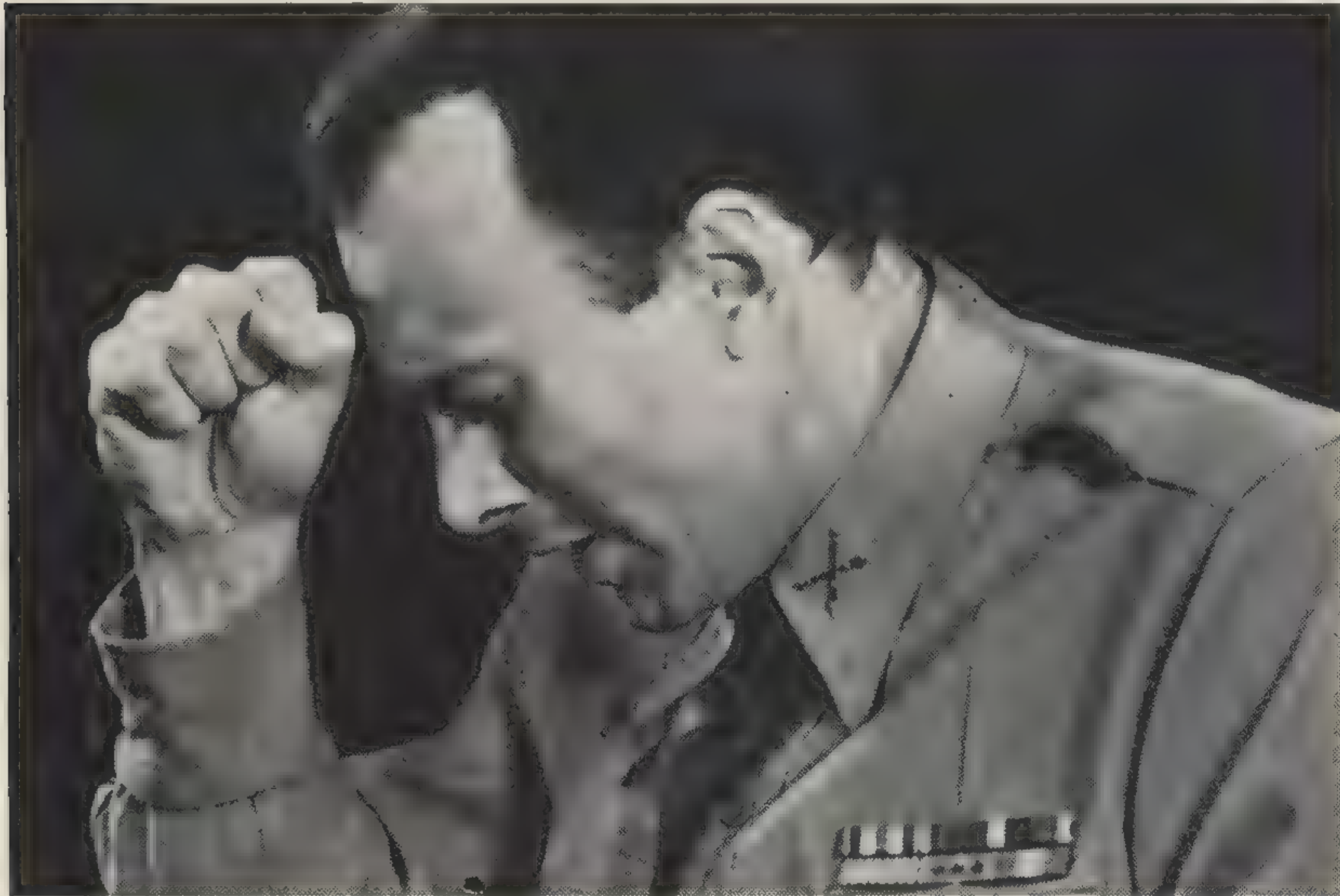
LEONTYNE PRICE (below, as Pamina), whose superb swelling soprano was heard recently in Mozart's *Magic Flute* on NBC-TV in the new W. H. Auden English libretto. While playing Bess, in *Porgy and Bess*, she married William Warfield, then the Porgy of the company. Now Miss Price is on a concert swing of the United States.



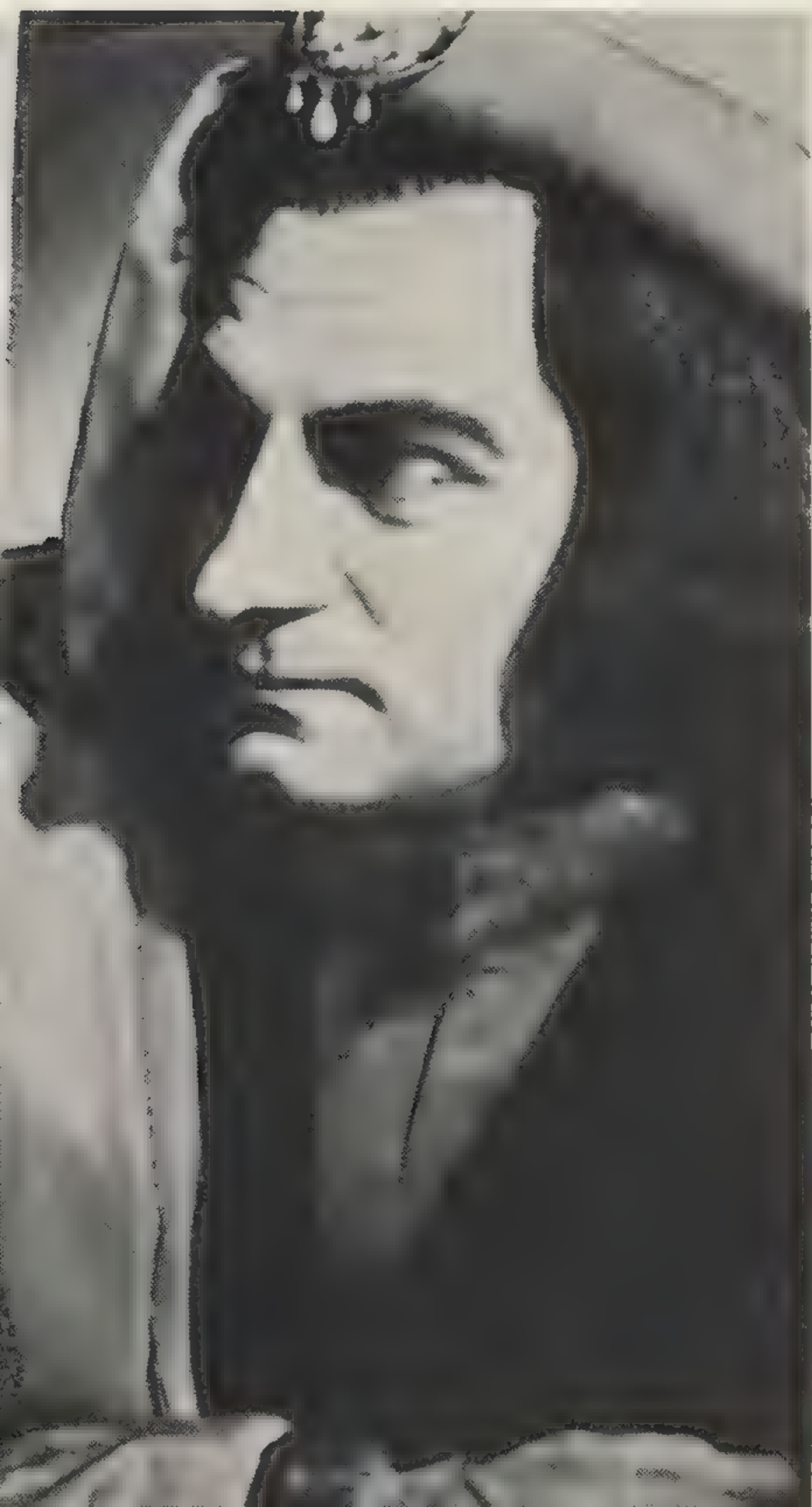
DAVID WAYNE (above), in the new comedy, *The Ponder Heart*, an adaptation of Eudora Welty's novel in which she gathered a gaily gothic collection of eccentrics. None perhaps is more eccentric than the David Wayne character, who caps his errant life with marriage to a dotty child bride, played by Sarah Marshall (shown here with Mr. Wayne). She stores in an unconnected refrigerator, her picture hat, her jacks, and a Chinese robe, but no food. Perhaps the most lovesome scene: a trumped-up murder trial which swivels into the greatest give-away program off television.



K A T I E J O H N S O N (right), seventy-seven, a lavender love, who walks indomitably away with the new Alec Guinness crime movie, *The Ladykillers*. She has perhaps some of the simplest business ever put on the screen—long stretches of just walking, taking taxis, chatting with policemen. As Mrs. Louisa Wilberforce, she lives in a house perched in solitary insanity above a railroad yard with her lodger, Alec Guinness, a master criminal who disguises himself and his gang as a string quintet, addicted to playing Boccherini. To see Miss Johnson pound systematically on the kitchen pipe to fill her teakettle is to feel a tremor of bliss equaled only perhaps by the moment, in a very second-rate play, when Lynn Fontanne made her first omelette of powdered eggs.



R I C H A R D K I L E Y (above), who plays the brain-washed Major in Broadway's shattering melodrama, *Time Limit!* In this difficult rôle of a proved traitor who offers no defense at all, Kiley builds tension out of deceptive calm and eventual passionate and controversial military inquiry into the time limit of heroism. Lean, evasive, he has the charged air of a man wired to the finger tips, and a nicely underdone style that makes edgy counterpoint to Arthur Kennedy's bazooka tactics as the Judge Advocate who rips the plot open like a box top. A veteran of soap opera, TV, and movies, Kiley, by a nice paradox, was last seen on Broadway as the singing Caliph of Baghdad in *Kismet*.



"R I C H A R D I I I" (left), the magnificent Shakespeare movie, with Ralph Richardson as a cool, devious Buckingham, and Laurence Olivier as sooty-hearted Richard. A two and a half hour sweep of ripe colour and high-handed performances, it will be seen here for the first time on March 11 on tv and, full-scale, in the movie houses. Played for all the tricks that were dark, *Richard* is strong on gore and greed, but low on the lusty unwashed reality of proper Shakespearean theatre; it is a shade too deep and crisp and even. Olivier, mean as a bug, plainly conquers all with his smirky plotting to do in the little princes (one shown here), his oily neurotic soliloquies. Like Richard himself, he falters only at Bosworth Field, dying an unseemly death, bloody and quivering on a VistaVision screen.



N A N C Y W A L K E R (below), whose loveable belligerent charm has turned Noel Coward's thirty-year-old play, *Fallen Angels*, from howling mediocrity into a hit. Hip-flasked and hip-belted, a glorious travesty of 1930 chic, she sets a new record for female clowns in the drunk scene. Intoxication grows on her gradually as, squeezed into silver lamé, she balances a tiara and a foot-long cigarette holder, lures to re-snare an old love. Lugubriously, he remains unsnared, but with Miss Walker on stage, audiences scarcely care.





RAWLINGS

American fashion: turning blond

More news that can make a woman a beauty: the beiges arriving now, livelier, lovelier, as flattering as face powder. And, on these eight pages, each blond fashion has the simple, perfected cut apropos for the big beautifying new hats. *Above:* Luxurious start on blond—a supple stole of Emba Diadem mutation mink (that's the fairest of the fair). It's the kind of fur that never goes to storage: it has its fashion-moments spring or summer, autumn or winter. By Maximilian. Also at Holt Renfrew of Canada. Lilly Daché hat—blond straw, tulle, and a tea rose. *Opposite:* Prettily curving seams and a string tie for fit; a dress of such beautiful ease and blondness, it can make a beauty of almost any slender woman. And if she plans to travel, she can make many costume-plans on the strength of it. By B. H. Wragge, of silk-and-wool tissue tweed. About \$70. Bonwit Teller; Wanamaker's, Phila.; Hudson's. Ribbioned hat: Emme. Wear-Right gloves, Lucille bag, Mosell bracelet: Lord & Taylor. "Riviera Red" lipstick: Frances Denney. *Notice the propeller:* Shown opposite and on the next page, the Aeroproducts propeller that will whirl on the Lockheed Electra of the future—speeding the plane on its way, faster, smoother, and easier.





New American blonds

Directly above: A deep blond coat the shape of Empire (exactly the shape to be in this year), banded lightly above the waist.

By Jablow, of Berriege woollen. \$155.

Saks Fifth Avenue; Neiman-Marcus.

With this coat, *this year*—yellow.

Hat of crushed roses: Emme.

Suède bag and Bobley

jewellery: Saks Fifth Avenue.

Directly right: To wear for

the next three seasons,

a silken blond suit with

this year's news—a shorter

jacket; a pleated skirt

that falls almost as

slenderly as a sheath.

By Harry Frechtel,

of a cool, pale-blond

herringbone-weave silk. About \$165.

Suit, Rosenstein bag: Bonwit Teller.

Suit, also I. Magnin. Lively note for blond,

the silk printed toque: Irene of New York.

Coro pin, kidskin gloves by Aris: Altman's.





Directly above: Apricot and flaxen, blending in a warm-blond herringbone—a suit that's a city beauty and a fine getting-there costume. It has this year's "long" jacket (would have been one of last year's shortest), with buttoned side slits newly placed—to the front. By Ben Zuckerman of British woollen, \$175. Bergdorf Goodman; Marshall Field. Rough straw hat by Dior-New York, pigskin bag, jewellery: Bergdorf Goodman. Du Barry "Saucy Glow" lipstick.

Directly right: New—a blend of blonds. A rather Oriental coat of ash-blond textured silk (and a natural blond with every sheath you own), over a pale beige silk pongee sheath that has independent plans for the summer. Costume by Benham, about \$155. Henri Bendel; Burdine's; Sakowitz. Turban, Castlecliff earrings, and Koret bag: Henri Bendel.

In the backgrounds: brass and copper, by Conklin.





New blonds—city and country

Opposite: A plaid rarity—blond Glen plaid—in a country suit that's nice casual city fashion treated this way: blended with monotones.

With it, you can afford jewellery that's big and bold—the news here, in gilt. Suit, in Lesur wool, by Davidow. About \$145. Lord & Taylor; Halle Bros.; Montaldo's. Suit, Lyle & Scott sweater, at I. Magnin. Calderon belt, Castlecliff jewellery, Echo scarf: all at Lord & Taylor.

“Desert Pink” lipstick and nail lacquer: Elizabeth Arden.

This page: A natural blond linen suit with a natural easiness and elegance about it—it should travel far, in the months ahead.

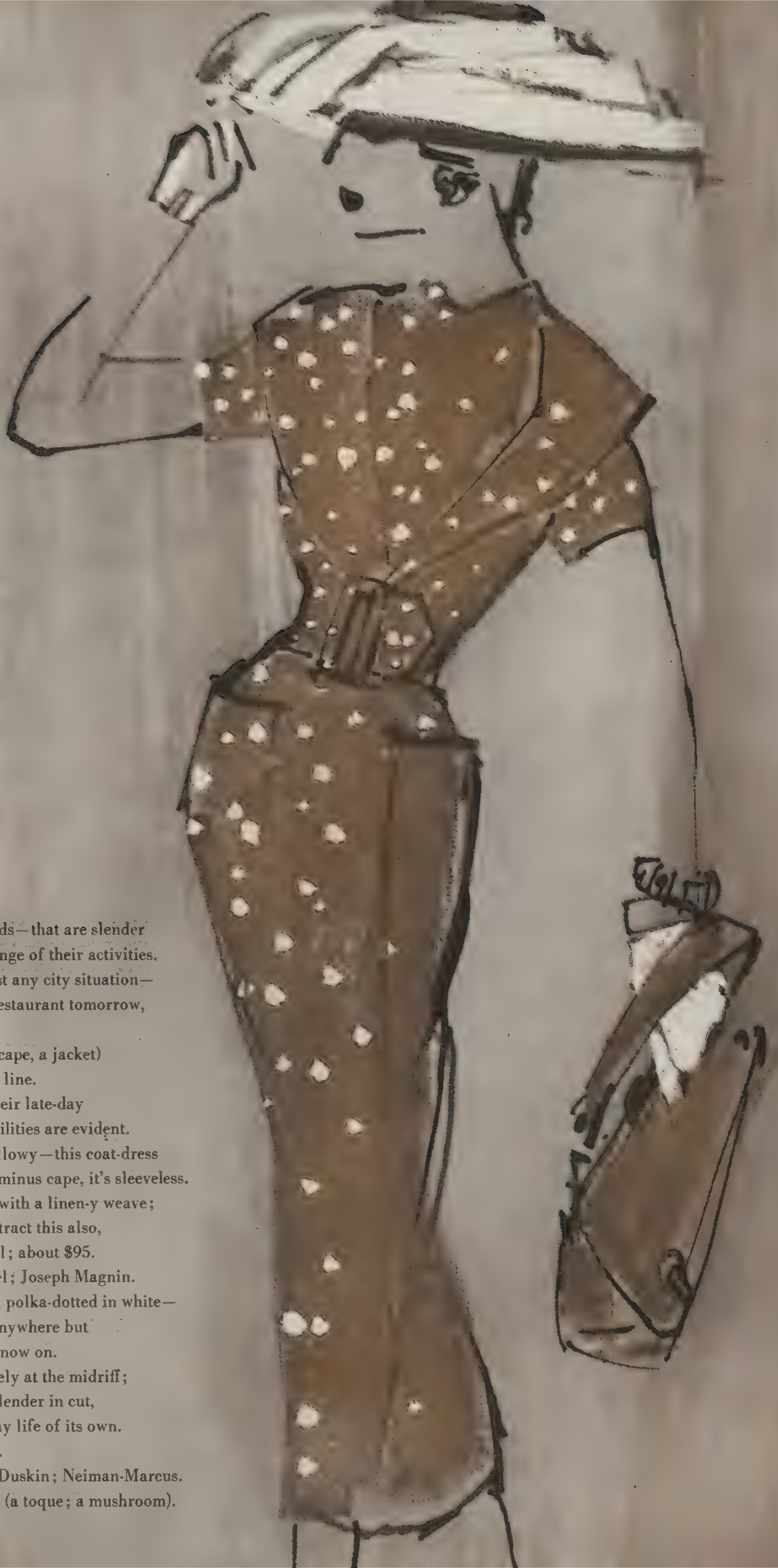
Suit, by Claire McCardell, in Belgian linen. About \$80.

At Lord & Taylor; Hutzler's; Hudson's.

Suède and pigskin bag, gilt jewellery: Lord & Taylor.

Slender
blonds—
in silk





Two dresses—both blonds—that are slender in everything but the range of their activities. They'll cope with almost any city situation—from lunch in a smart restaurant tomorrow, to a summer wedding.

Both have little tops (a cape, a jacket) built right into the slim line.

When these come off, their late-day and summer-day possibilities are evident.

Left: Ash-blond and willowy—this coat-dress with a button-on cape; minus cape, it's sleeveless.

Dress and cape, of silk with a linen-y weave; white chiffon scarf (subtract this also, for late day). By Branell; about \$95.

Best's; Julius Garfinckel; Joseph Magnin.

Right: Dark-blond silk, polka-dotted in white—and likely to be noted anywhere but in a garment bag, from now on.

The jacket buckles closely at the midriff; the dress is sleeveless, slender in cut, and capable of a late-day life of its own.

By Trigère; about \$295.

At Bonwit Teller; Nan Duskin; Neiman-Marcus.

Both pages: Emme hats (a toque; a mushroom).

The story of a

PLAIN

WOMAN who is considered

The woman is Mary Dee—a name we use for the purpose of non-identification. She is considered by many one of the most attractive women in this hemisphere, though, viewed analytically, she is a plain woman. We all probably pass the woman who *might* have been Mary Dee a dozen times a day without actually seeing her. She could have been that slightly over-plump, somewhat fussy woman walking into Schrafft's a minute ago; or the colourless matron, expensively but dully dressed, just glimpsed buying her niece's wedding present at Cartier's. In fact, the tightly corseted, harried mother shopping with the *débutante* daughter is about Mary Dee's age and general build; so is the shrill plain woman ahead in line at the ticket window. And, given another psyche, Mary Dee might have been one of those indiscriminately clad hurriers one sees seething along the streets—middle-sized, middle-aged, noticeable only for their nervous hustle-and-bustle.

The fact that Mary Dee is none of these is due to her own idea of herself—which happens to be none of these. We decided to look into her story (which we've learned from family, friends, acquaintances, and from Mary Dee herself), and here are some of our findings. Read them with this very much in mind: in the end, there still remains the mysterious element of "personality"—impossible to dissect or analyze.

We've come to believe that the vital element in the Mary Dee whom we know is this: she decided at a surprisingly early age that she'd rather be happy than unhappy. If this sounds too obvious to set down, reflect on the women—pretty as well as plain—whose pleasure apparently is in playing the tragic rôles of life, even creating them if none is available. (We learned from Mary Dee herself that, even when she was in her teens, and at the stage of reading a novel a night, she was moved to sympathy by the stories of Madame Bovary and Anna Karenina and the other romantics—but not to the point of wishing to imitate them.) Mary Dee has seldom met misfortune stoically or vindictively, let alone with fatal pleasure. It might be said of her that she simply stepped over the slings and arrows as they fell around her, and went off to cultivate her garden until her spirits improved.

Her plain appearance certainly should have

had the power to make her unhappy. Mary Dee would not have been human if it didn't. She tells us that she felt the pang of it early—the grandmothers gushing over prettier little girls at her first parties, a fairly painful episode or two at dancing school. But she had much less of this than other plain children, for this reason: apparently she was extremely cosy to have around, because of the talent she'd developed for happiness.

As her fate had almost always seemed to improve whenever she didn't prolong the bad moments, she developed very early a great asset for a plain girl—a happy, confident look which became as much a part of her facial expression as her mouth or her nose. This attracted friends. People are superstitious about happiness: many of us like to be around it in the hope that some of it will rub off on us. Mary Dee became a gregarious person, with the ease of manner that develops when one moves—happily—among people a great deal. She is good at bridge, fair at tennis and golf, and her interests range from a respect for good writing to a fair knowledge of music and paintings, and a lifelong participation in some good-works groups. She has an amusing turn of speech, but there's no stab to it.

Exactly how plain was Mary Dee to begin with? Her hair is a medium brown (nothing so interesting as mousy!), her skin reasonably fair, but not flawless, her features not particularly memorable for beauty or for a striking strangeness—because this latter can be an asset, too. Her eyes are not large, her nose could never be called "distinguished," and her ears are... the better to hear with: not small enough to be a beauty point. Her figure has femininity, but it is basically difficult. She is rather short, and short-waisted, and an extra three pounds is enough to make problems (so she makes sure she doesn't gain them).

We had to look deep, though, to get at her plainness—to the everyday eye, she's quite a beauty. Here's how she appeared at luncheon last week, for instance: a slender, rather alluring figure in an easy little blue tweed suit, a blue silk Paisley turban, and some very good sapphire earrings. Her complexion seemed rose and ivory, her eyes looked prettily slanted and much bluer than we'd remembered. And they had the look in them that a beautiful woman has when she's being taken to lunch by the

A BEAUTY

most attractive man she knows. The man happened to be her Uncle Harry, seventy-one this year.

How *does* she do it? She is—though her gentle look seems to belie it—self-reliant. So perhaps her dependence on her own efforts for her good looks is part of her success. An only child, frequently in the company of several uncles and aunts, Mary Dee was subjected from childhood to a series of contradictory opinions on every subject from politics to her own plain appearance. Usually the uncles, to give her confidence, told her she was a beauty as everyone would realize one day. And the aunts, trying to spare her future hurt, urged her to learn to be a good listener or a marvellous dancer or to take up a scholarly career at which she would meet men who were looking for a wife who wasn't just a "silly little flapper."

It occurred to Mary Dee that since everyone seemed to feel differently on these subjects, it might save a lot of time and trouble if she formed her own opinions—and trusted to these for the most part. Standing in front of a mirror and repeating hypnotically, "I am beautiful, I am beautiful," did not appeal to her. She was an active girl, as she is an active woman, so she decided there were things she could *do* about her looks. For a time (charge it up to youth), she was influenced by some of the standard ideals: movie stars, the most popular girls at school, fashion models, even the women in paintings. But she soon arrived at the conclusion that her best prototype was a beautiful version of her own self, and she went at this project with tremendous zest.

Was she unpleasantly ambitious... is that why? What is probably true is that everything wonderful that has happened to her has come about because of a natural blind spot: she has never been able to see why she doesn't deserve some of the best of life. Since she has little reason to feel undeserving, or more in need of punishment than blessings, she enjoys what does come to her, and generally expects good things. She feels as free of guilt about the happy life she has as a woman can, in this day and age. She's read enough psychiatry to know that guilt-feelings are bred of fear, and for her, fear has always been a coward—face it and it flies. She rarely gets so far as to hate or to feel guilty.

This also came easily to her: to feel that

everyone else deserves good things, too. And knowing that Mary Dee wishes them well, the people around her almost always tend to wish her well in return. Is there a kind of "white magic" at work in the world? Perhaps it was their wishes that brought Mary Dee her happiness.

But, inevitably, there were a few envious hearts at the stunning marriage she made. She has always found men a pleasure to have around, and they have been attracted to her for that if for nothing else. Then, she is not a woman who demands perfection—so she usually gets more of it than the woman who does. She was late to marry: twenty-nine. Sentimentalists might say that there's one man in the world for every woman and Mary Dee waited because she was fated to find him. Whatever, her husband turned out to be a man that hundreds of women would have considered an excellent husband indeed.

Jonathan Dee is good-looking, a man of some money and great presence; almost formidable, if it were not for tremendous personal charm. He has known many of the world's beauties and encountered many of its great feminine brains. Why he chose the woman he did is his secret. That great talent she has for happiness, perhaps? We know only that she seems to interest and amuse him endlessly—and he seldom takes a serious opinion of hers lightly. (Mary Dee talks well and easily today, contrary to that long-ago advice of her Aunt Evelyn's. At her very first dinner party, she discovered that "good listeners" were a drug on the market, and what really was wanted were people with something to say.)

Here's what Mary Dee has done with her looks and her clothes to give herself the appearance of beauty. First, she is *deliciously* neat (more about this in a minute), not simply orderly and nicely groomed. Then, like many plain women, the power of clothes to change the wearer, their excitement and colour, appealed to her more than to a beauty. Fortunately. And, fortunately, she has always known that her figure demanded improvements. If she had been a woman of less happy determination, she would be quite plump by now. She does curve at bosom and hip, but pleasantly so. And as she's not very tall (about five feet five inches in high heels), her whole posture effort is to stretch the distance between top rib and hip-bone. She's memorized the feeling (*Continued on page 176*)

PARIS NEWS

The veiled look

BLOUSING LINES;

SOFT, HIGH WAISTS

Three weeks ago in Paris, it was Spring Collections time—and it was bitterly cold. The weather and the couture were front-page news in every Paris daily. But if the weather was severe, the collections were not. For not since 1947, and Dior's famous first collection, have Paris fashions had such a rush of femininity—nor have there been so many bravos at the dramatic end of an opening. In general, Paris is inclined to wait until early autumn for decisions of serious fashion moment. Not so, this spring—two silhouettes and one new “air” were unmistakably established. The new Paris silhouettes? First, a blousing line that makes for lovely new ease above the waist, whether it's a natural waist or lifted high. This new lift to the waist is the second Paris silhouette-change: high belts, ties, sashes, seams, that mark the waistline anywhere from one to six inches higher—on suits and coats and dresses for day, late-day, evening, for spring and summer. The new “air” in Paris is the air of beauty, an aura like spring itself, of melting beauty. The new bloused lines and high belts often help to create it. So do white organdie ruffles—there's a wonderful rush of this old white magic around the new Paris clothes. And there's a whole new language of hats, saying they're beautiful, with flowers or face-veils or seductive shapes. There are organdie blouses under flannel jackets, chiffon blouses under tweeds; low necklines above the high belted waists—and often there's a rose thrust into the belt. And flower-colour tweed coats open to show white, softly blousing dresses. It's all Paris spring fashion: obviously bent on making the wearer look like a beautiful young woman rather than a second-edition schoolgirl. Nothing is gamine, nothing is hard, but there is a current of worldly elegance—fashions that demand something of the wearer, and that give her a great deal in return.

PARIS HAT—WITH A VEIL OF MYSTERY

Opposite: Beautiful new exaggeration in the spring collections, tall toques like this—entirely of black veiling, with a dotted veil that's as beautifying as mascara. A Svend design, for Madeleine de Rauch's black dinner sheath. Hat, in America at Bergdorf Goodman.



PARIS:
SPRING
COLLECTIONS
NEWS continued

LINGERIE ACCENTS cause a great flutter, for day through full evening. Dior puts a white organdie shirt under a tailored navy-blue suit, an enormous folded surplice collar of organdie on a black dinner dress. The Fath collection is most emphatic on lingerie accents—suits, dark day dresses, have 1890 ruchings; evening capes are pleated organdie. And one of the prettiest short dinner dresses in Paris is Fath's white organdie, with long sleeves, high neck, twisted black satin laced down the front. At Lanvin-Castillo: full-length evening capes are layers of black-on-white silk organdie. At Dessès, the sweeping capes are white tulle. PRINTS are a romantic story, especially the chiffon dinner prints, floating in grey and white, or pale-brown and white. Dior shows black-and-brown prints with jet necklaces. And polka dots are sprinkled lavishly through the couture—at Dessès, there's a dotted mauve and white chiffon dress under a floating coat; at Fath, a brown and white dotted chiffon charmer. BLACK AND WHITE makes spring news: this most Parisian of looks has been revived for day, and its elegance is very welcome. Evening fashion comes in, beautifully black and white, too. Lanvin-Castillo has a white chiffon dress under a black and white satin burnoose; Dior makes a great point of black and white from five o'clock onward. HATS beautify every collection. There are tall new turbans in clouds of veiling. Wide hats arrive wreathed in feathers; tulle platters are laden with flowers; some hats are choux of crushed rose petals; and highwayman hats and big berets have brilliant polka dots. Many hats veil the face completely, alluringly—there's even a gilt-veiled, gilt toque for evening. CHANGE OF JEWELS: new crystals at Dior form big jabot necklaces, made by Winter for this collection. Brilliantly-coloured crystal beads, many-faceted, are also news—and real agate beads in curious off-beat colours look effective against the subtly romantic new prints. NEW COLOUR threads through the spring collections. Dior has summer-day silk prints in coral and rosy red, with fullish skirts that tie like aprons. White jersey dresses gleam like pearls under coats of yellow or pink or grey wool; and white silk crêpe looks like big summer news. Champagne gloves make a new crush of colour at the new shorter sleeves—and there's a strong fashion for coats, day or evening, in strong black stripes on white. NAVY BLUE was the exception everywhere but at Dior, where it made some of the most successful day costumes. (You'll see these in America soon.) INSUM: Shorter jackets everywhere. Waistlines normal or high. Skirt lengths somewhat shorter if you like them. More narrow day skirts than wide. More straight hats than slanted. More big hats than small. More soft vague colours than brilliant. More polka dots than any other print. More necklaces than any other form of jewellery. And everywhere, everywhere, a delightful feeling of pleasure in the soft new turn of fashion.

SOFT HIGH WAISTS: PLACED BY DIOR

Opposite: Placed very high, and tied over fullness—this is the new Dior line that's creating an important place in spring fashion for the softly lifted waistline. And this late-day version is one of the newsiest: a deceptively simple look, but proportion is *all*. Navy-blue silk alpaca, with a narrow sash tied high for a curvy feminine look. In America, at I. Magnin. Paris scene: Mr. Charles de Beistegui's house.





DIOR, PARIS: THE CARACO; WAISTS FOLDED HIGH

Left: A waistline that dawned (it's very subtle) as almost the newsiest spring line in Paris—the work of the jacket that Dior calls the “caraco.” Waist-length, it folds above a belt for a look as soft as a blouse. Here, navy-blue wool grained like burlap, over a new folding skirt (built on a bodice-top).

In America, at Bergdorf Goodman; I. Magnin; Holt Renfrew of Canada.

Right: Giving a whole new lift to the Dior day-sheath—a buttoned fold instead of an indentation. It's a young, very slender, very spring-like dress: navy-blue wool grained like burlap, rimmed with white piqué.

Dress, in America at Bergdorf Goodman; I. Magnin; Holt Renfrew of Canada.

Both pages: Dior's “Séchoir” hat of white organdie. This, at Bergdorf Goodman; Carson Pirie Scott. Paris scene: the house of Mr. Charles de Beistegui.





PARIS: THE NEW BLOUSING LINE AT PATOU

Left: Strongly established at Patou, and seen at its softest there—the news of bloused lines for spring and summer. Here, a dress-and-jacket look with a lovely new set of proportions: white silk crêpe sheath wearing a softly tied drawstring blouse that blouses (special Patou point) from a natural waistline—and under a brimming white feather hat. Costume, in America at I. Magnin; Morgan's of Canada.

Right: Polka dots with the new Paris blousing, Patou-fashion—veiled up softly from a natural waist.

Black and white silk crêpe, as simple as *bonjour*, shown with one of the few small hats in Paris this spring (but it's very deep). Dress, in America at Altman's; I. Magnin.

Both: photographed in the Paris apartment of Mr. Roderick Cameron.





THE NEW BLOUSED LINE AS CHANEL GATHERS IT

Left: One of the most important Paris coats to come to America, Chanel's blousing coat of navy-blue spongy wool—a line in the spring news, with an autumn future. The coat, unexpectedly and delicately bloused above a clearly established waistline, is buttoned with a dozen of the best brass.

In America, at Henri Bendel; Holt Renfrew of Canada.

Facing page: Chanel's blousing suit of navy-blue wool jersey, the blousing a mere blur of softness above and below a naturally belted waistline.

The new plunge of neckline is exaggerated by classic Chanel revers of white piqué. More white—piqué gilet, cuffs, white piqué beret.

Both: photographed at the Paris house of Mr. Charles de Beistegui.







HENRY CLARKE

Fath

PARIS: BLACK AND WHITE DELICACY

Above, the newest enchantment in Paris—the old magic of fresh white organdie pleats. In this case, a thousand pleats, a double layer of organdie, a yard-deep cape (Madame Fath's reasoning: why just a *dab* of perfume?) This great allure, shown with a black crêpe dinner sheath, and velveteen hat. Both costume and hat, in America at Marshall Field; Frederick & Nelson.

DAILY ELEGANCE, IN BLACK AND WHITE

Left, the black involved is Balmain's faintly bloused black wool crêpe dress that hints at all good things (like a good figure for instance) but insists on nothing. The white: a cowl of mousseline at the throat. And, this final elegance: the tall black casque, its veil veiling the face completely. In America, at Henri Bendel; Marshall Field; Frederick & Nelson; I. Magnin.

Balmain



Svend for
Jacques Heim

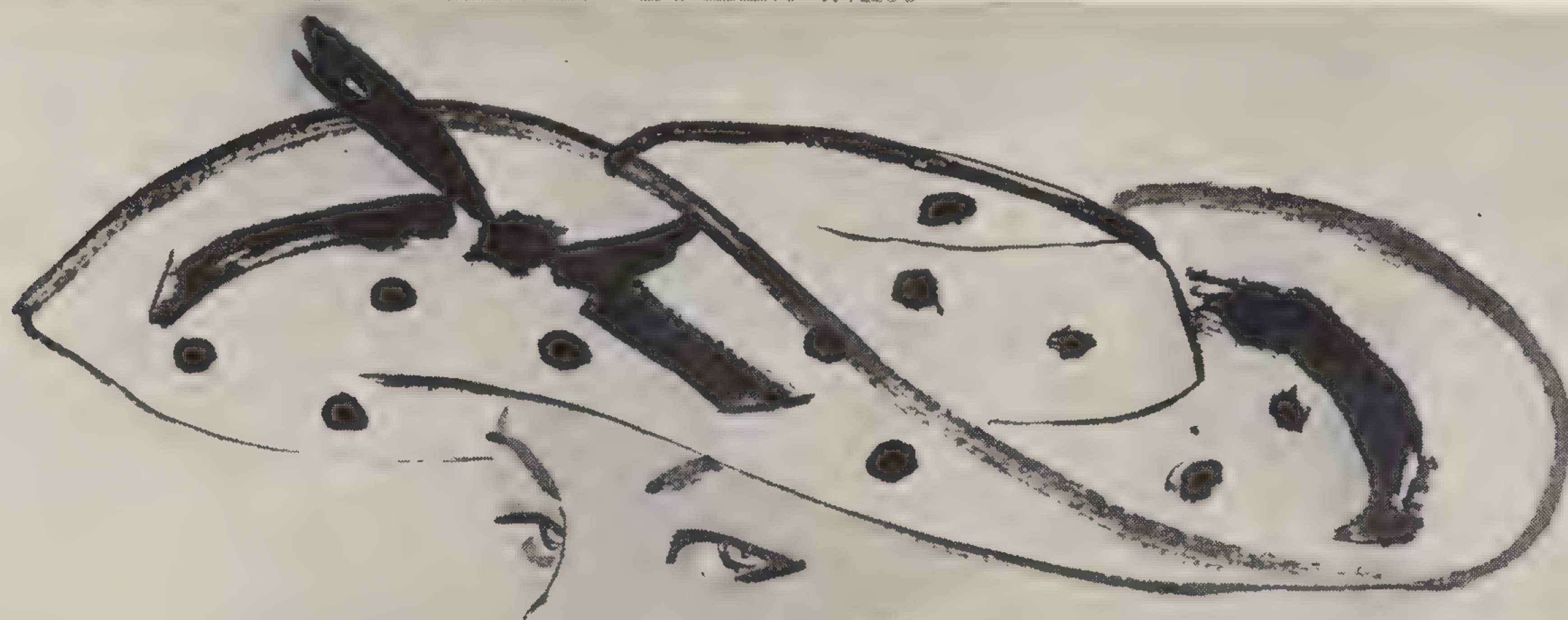


Balmain



Fath

PARIS: DOTS GALORE, LINGERIE ACCENTS



Balmain

Hats sketched this page: Above, the highwayman—a new shape with a delicious, ingenuous swagger; black and white silk shantung. By Balmain; in America at Henri Bendel.

Below, a shining example (black satin) of the romantic look-out-from-under hat, beautifully shadowy and dotted and bound with white. By Svend for Heim; here at Henri Bendel.

Hats sketched facing page: Above, marvellously becoming navy-blue-and-white silk organdie version of an American sailor's hat (catch that fainting sailor!). By Svend for Heim. At Henri Bendel.

Below, silk and felt newly met—navy-blue felt hat with the flattest crown in Paris, and an under-brim of red and white dotted shantung. By Balmain, in America at Henri Bendel.

Suit, left: Beautiful example of the Fath lingerie idea—dotted grey and white silk, the organdie jabot as big as a blouse. Photographed at Madame Jacques Fath's own house in Paris.



Svend for Jacques Heim

SKETCHES BY BOURET



PARIS SUITS— CUT WITH NEW, SOFTER SCISSORS

Left: Tweeds in the new French mixture—chic and softness—mixed by Dessès. Of deep blue wool with a veiled black overplaid, the suit looks smart, very softly, under a big, brimming new hat in town. The shorter jacket eases over the skirt; and each has a pleat at the back. In America, at Bergdorf Goodman. Scene: the Paris apartment of Princesse Georges Chavchavadze.

Right, above: Dior in soft new mood—on the subject of the spring city-costume. Over a grey tweed sheath, there's a jacket opened widely at either side—and one of the tallest pillboxes in town, in a cloud of tulle veiling. Costume in America, at I. Magnin; Holt Renfrew of Canada.

Directly right: A Dior suit-look that conveys the news of higher belts, softly—the jacket's belt is loosely buckled around the ribs. In Prince of Wales wool plaid, with a neat flutter of white organdie shirt-collar, a buttonhole of cornflowers, a veiled straw boater. Costume and hat in America, at Filene's; Marshall Field; Frederick & Nelson; I. Magnin.



Dior

HENRY CLARKE



Dessès

Dior



Balmain

PARIS DELICACIES: NEW SPRING WOOL DRESSES

Facing page: All beautiful sheath-shape and one delightfully smart detail—a bit of leather belt loosely buckled across the bosom of a black and white Glen plaid wool dress. By Lanvin-Castillo. (The painting: Vuilliard's portrait of Comtesse Jean de Polignac—Mme. Lanvin's daughter—whose house in Paris is the scene of this photograph.)

Left, above: Some of Balmain's prettiest blousing—in white jersey here.

This soft-topped white dress emerges from spring coats as a beautiful fashion-surprise, wearing one of the new boater-sized berets.

Dress and hat, in America at Marshall Field; Frederick & Nelson.

Left, below: Glen plaid, bloused for spring by Balmain—with low-set pleats and a turtle-neck collar that curves over a white organdie tie.

The plaid: black and white wool.

In America, at Lord & Taylor.

This page, photographed at the Paris apartment of Princesse Georges Chavchavadze.

HENRY CLARKE

Balmain



Lanvin-Castillo





PARIS EVENINGS: NEW LIFT FOR WAISTS

Left: Spring black—black wool—
Dior's 1956 evening idea.

And the waist soars,
of course; a bow,
with a jewelled pendant,
is tied high above
the softly folded skirt.
Day length, bare-shouldered—
and for balance,
a parasol-size black hat.

Dress, in America at
Henri Bendel; I. Magnin.
(Photographed at
Mr. Charles de Beistegui's
Paris house.)

Right: From Lanvin-Castillo,
a lovely new lift
for the waist of the
spring little-dinner dress.
Pearl-grey silk-and-Acrilan,
wrapped up into a high
obi sash—the floater hat
of white tulle and flowers
(by Legroux). Dress, in
America at Marshall Field;
Frederick & Nelson; I. Magnin.

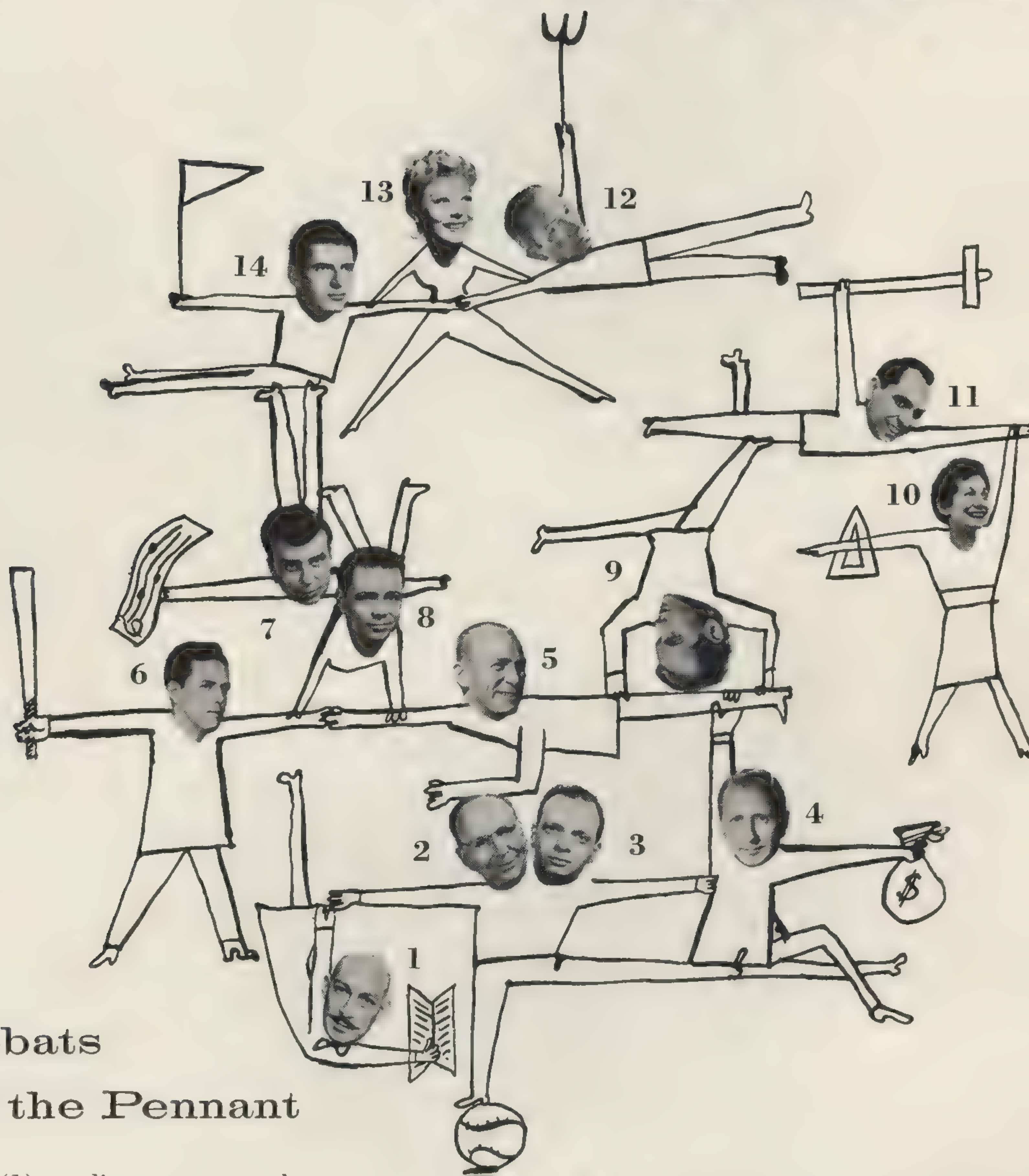
Lanvin-Castillo



Dior

Biography of a musical;

"DAMN



The acrobats who won the Pennant

Albert B. Taylor (1), a literary agent who brought the property to the notice of the three producers, Robert E. Griffith (2), Harold S. Prince (3), Frederick Brisson (4), and to the co-author and director, George Abbott (5). The property Taylor brought them was the book, *The Year the Yankees Lost the Pennant*, by Douglass Wallop (6). The composers, Richard Adler (7) and Jerry Ross (8); the choreographer, Bob Fosse (9); Jean and William Eckart (10, 11), who designed the scenery and costumes. On the upper row, the three the public sees: Ray Walston (12), the Devil who uses the enchantress, Gwen Verdon (13), to win over Stephen Douglass (14), the man who makes the Yankees lose and all the rest on this page fantastic winners.

At 630 Fifth Avenue on the thirtieth floor there is an office door with, in big lettering, the name GEORGE ABBOTT, and in smaller lettering underneath, Brisson, Griffith, and Prince. Abbott has a small office as impersonal as a train roomette, but in a much smaller office, with two beat-up desks and usually an old container for coffee on the radiator, are the desks of Robert Griffith, known as Bobby, and Harold S. Prince, known as Hal. (Everyone calls Mr. Abbott, "Mr. Abbott.") There is no desk for Frederick Brisson, an enviable state of success. The only curiosity about all this is that these are the offices of the three producers, and of the director and co-author of two of the biggest hits on Broadway, *Pajama Game* and *Damn Yankees*. Bobby Griffith was a stage manager who got out after a twenty-year term backstage, through *Pajama Game*, which has now made a little over one million dollars profit. Hal Prince, who suffers from effervescence, is the youngest of the group. Brisson is not only the husband of Rosalind Russell but a notable money

YANK E E S"

By Allene Talmey

negotiator. When Prince and Griffith needed a pile of money to complete their plans, Brisson raised it in California, asked for no producing problems, just wanted and easily got top billing. George Abbott, who has been prodigiously versatile since his first writing and directing success in 1925, collaborated on the writing, but bossed the direction of both musicals alone. He did so with the utmost reluctance. He had to be coaxed all the way. It was only for friendship's sake, that of Griffith who had been with him for years, that he finally agreed. That agreement, that amiable giving in, will bring him, when the final accounting comes in, about \$800,000. Like Ado Annie in *Oklahoma!*, he couldn't say "no."

In New York alone, the weekly box-office gross for the pair is about \$102,000; there are three *Pajama Game* companies, two *Damn Yankees*, and in time there will be a London production of *Damn Yankees*. Right now the take for the five companies is a little less than a quarter of a million a week. From the producers' offices go the gay monthly letters to the 133 backers of *Pajama Game* and the 155 backers of *Damn Yankees*—the backers but not the letters are almost identical—telling company gossip and always ending with "Enclosed please find check." The boys are running out of fancy ways of saying, "Enclosed please find check." The latest letters say simply: "Enclosed please find check."

To put on *Damn Yankees* cost \$162,000, and it took three days to raise the money. To put on *Pajama Game* cost \$169,000, and it took three months and thirteen auditions. (For each audition Griffith and Prince, who were then stage managers for *Wonderful Town*, bought three or four bottles of whiskey and four glassine bags of potato chips. Whatever was left of the whiskey and the chips they saved for the next audition.) Among the backers they corralled were fifteen chorus girls and the wardrobe mistress of *Wonderful Town*. The girls put up \$100 each and the wardrobe woman \$500. They stayed in for *Yankees*.

For *Pajama Game* the boys discussed the idea of the script with four dramatists. Abe Burrows saw it as labour versus capital; F. Hugh Herbert saw it as a sex drama; William Inge and George Axelrod felt that they didn't know how to handle musical comedy. Eventually George Abbott collaborated with Richard Bissell, who looks a little like a young Robert Benchley and had had some success with his first book, *A Stretch on the River*, and even more with his second book, *7½ Cents*, in which he told in the most amusing way about a pajama factory in Dubuque, Iowa, where he happened to be super-

intendent. (Bissell was called in later on the script of *Yankees* which Abbott wrote with Douglass Wallop, whose book, *The Year the Yankees Lost the Pennant*, was that musical's basis.) The boys ran into difficulty with the music for *Pajama*. Harold Rome just didn't want to. Frank Loesser, who didn't have the time, suggested two of his protégés who had had success with a pop tune, "Rags to Riches"—Richard Adler and Jerry Ross. Young, unknown, they were the only ones who were passionately anxious to write the *Pajama Game* score. Later, they wrote *Yankees*, too. The double score brought them early fame and masses of money. Unfortunately, Jerry Ross, a careworn twenty-nine, just after he had become accustomed to thick steaks instead of thin hamburgers, died of a lung wastage last November.

Like *Pajama Game*, *Damn Yankees* is making a fortune. For Brisson, Griffith, Prince, Abbott, Bissell, Adler, and Ross, this is the second fortune in two years. (*Pajama Game* opened May 13, 1954, and *Damn Yankees*, May 5, 1955.) With the exception of Abbott who has been more or less in the chips since the opening night of *The Fall Guy*, written in 1925 with James Gleason, the gruesome-tuosome fortune has changed the lives of all of them. Before this splurge of luck, Griffith, a gentle-faced, slightly fat man with rather thick glasses, a red bow tie, and the expression of an Irish saint, has always had the theatre's most unglamorous jobs. As stage manager, he has been a mother superior to chorus girls. He was the one the management yelled at. Now when Mr. Griffith, a man with no known enemies, goes around Broadway, he is the patron of the moochers. They carry him in their minds like a Christopher medal. If someone comes up with a hard-luck story, Griffith hands out five or ten dollars for no other reason than that the fellow was nice to him, back perhaps in 1938 in a show that closed in a wink.

Unlike Griffith, Hal Prince has only had a few years in the theatre, some of them as assistant to Griffith. He is always in character. To his friends that character is "The Brilliant Young Producer." He never takes a cab, he grabs one; he prefers to talk on two phones while drinking drugstore coffee out of a glass cream bottle. He rarely walks, he almost always runs, usually bareheaded, but in winter neatly done up in a black Chesterfield and grey suède gloves. His is a happy, unharassed, unmarked, nice face. He rarely just walks into a room; he seems to be kicked in like a football in the last fifty seconds of play.

Richard Bissell is always in character, too. His bit is the roughneck bit: "Mostly I (Continued on page 179)



COLLECTOR'S APARTMENT

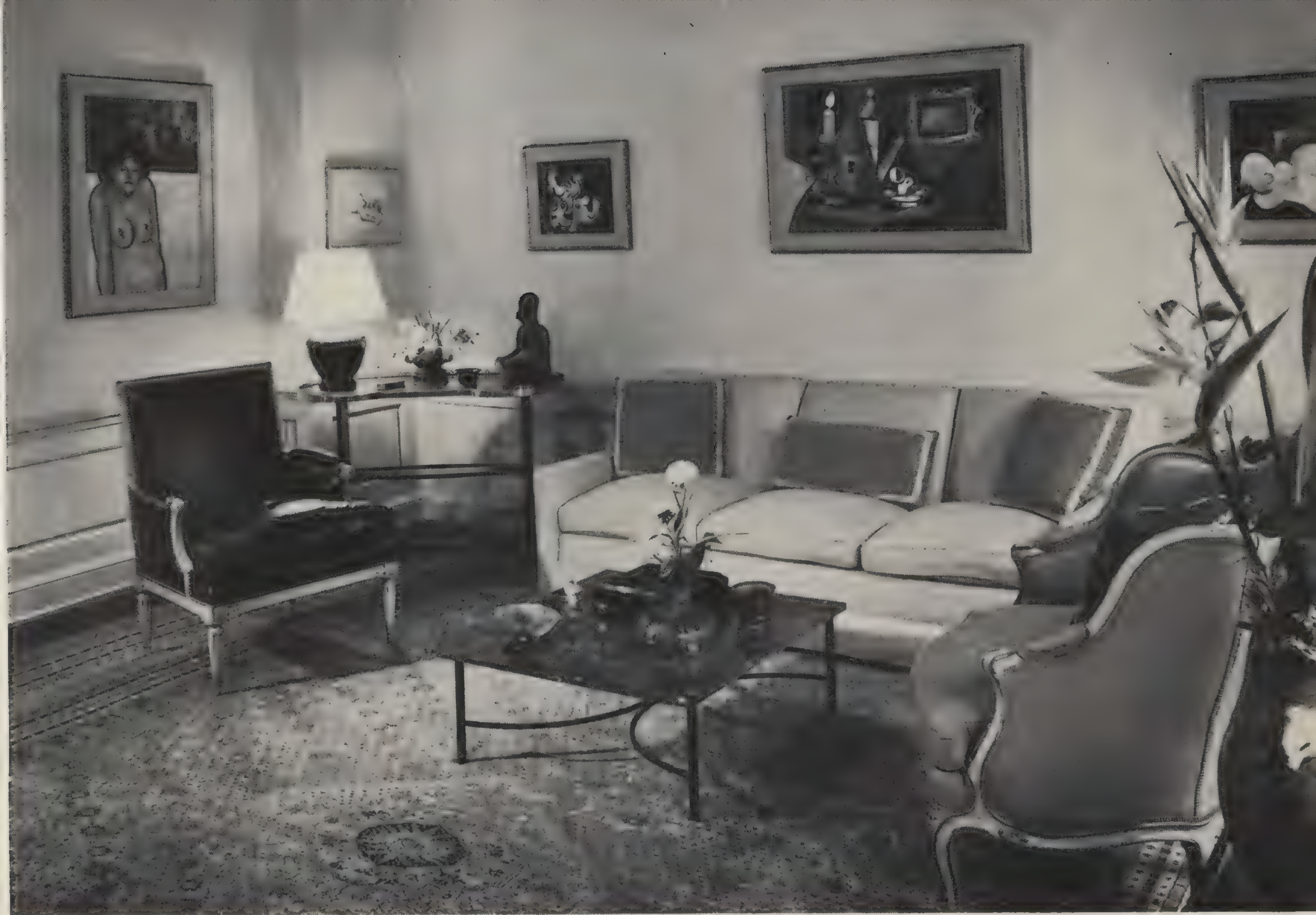


In the bedroom:
Six pre-Columbian figures
against a black mirror.



In the foyer: Modigliani's blue-sweatered,
red-kerchiefed "Portrait of Oscar Miestchaninoff,"
against a smoky mirror.

It isn't until one has relaxed in the brown and beige living room of Jacques Sarlie in New York that its twenty Picassos, its superb red-clay Tarascan figure, its dark-brown wood African sculptures, and its pre-Columbian clays subtly pleasure the eye. Simply framed, almost alike, in narrow gold bands and beige linen, the Picassos from 1902 to 1942 glow with colour—acid green with scarlet flowers, a notable woman of the Blue Period, a 1942 still life with a violent purple tablecloth, a sanguine drawing. (Ten of the Picassos are shown above.) In the small, mirrored, adroit dining room, with its white walls on which usually hang a Braque, a Rouault, and a Modigliani, there are rosy-red draperies and sometimes a double row of rosy-red banquettes with two long facing tables allowing for nineteen guests at dinner—all comfortable. (The service is from the centre.) Baldwin & Martin, Inc. designed Mr. Sarlie's apartment.



KERTÉSZ

Sarlie living room, two views above.

Ten of the Picassos:

Half-shown, "Three Roman Women," 1923; "Two Nude Women," pastel, 1922; "Femme Accoudée," 1902 (over the mantel); "Seated Woman in Front of a Window," 1908; "Portrait of the Fisherman," 1939; "La Gommeuse," 1903; "Nude Women," pen and ink drawing; "Les Acrobates," 1933; "Still Life with Candle," 1942 (over the sofa); "Femme Couchée," 1932.

Nine of the Sarlie collection of extraordinary pre-Columbian and African objects are also shown in the two photographs above.

Dining room, *right*

In the red and white dining room: Rouault, "La Fille du Cirque," 1928; Braque, "Still Life," 1938; Modigliani, "Lunia Czechowska," 1919.





MR. TIM DURANT, M.F.H. of the Smithtown Hunt

SMITHTOWN HUNT



THREE WHO FLEW OVER FOR THE HUNT
Mr. William Westerlund and Mr. Bruce Nichols,
both of the Fairfield County Hunt
(left and right). In the centre,
Mr. Alfred Mathews, of the Middlebury Hunt.



Eight guests from hunts in Connecticut recently flew over in eighteen minutes to Long Island for a day's sport with the Smithtown Hunt—a flight taken twice a week by Mr. Tim Durant who lives in Washington, Connecticut, but serves as Master of Foxhounds at Smithtown. On Thursdays they hunt fox but on Sundays there is always a drag hunt. (Three years ago Mr. and Mrs. Durant had a hunt wedding at John Huston's place in Kildare, Ireland, with Mr. Huston as best man.) The Smithtown Hunt still rides over what is largely private land—and considers itself lucky. (Many of the country's hunts have been curtailed lately, as housing has sprung up where hunts once ran.)

MRS. DAVID GIMBEL,
a member of the Meadowbrook Hunt,
who rode that day one of the hunters belonging
to her uncle, Mr. John Schiff.



HACKING on a winter Sunday along a Smithtown road

MRS. E. HARING CHANDOR,
a guest of the Smithtown Hunt; her father, incidentally, was
M.F.H. of the Vicmead Hunt at Wilmington, Delaware.



MRS. TIM DURANT,
who usually flies over from Connecticut.

MISS SANDRA RICE,
an accomplished junior rider who
has hunted with the Smithtown
hounds since she was five years old.



Discoveries in beauty— re fashion

The new hat's running the show now, that's certain.

Eyes will light up, beautifully, because of it.

Whether it's a close but deep-set hat, or a deep and wide hat,

or a new flower-laden hat for summer—it calls for a

look that has all the allure that modern eye make-up can manage.

A printed yellow silk turban would be wonderful with brown eyes

this way—given black mascara, a line of marcasite shadow

along the lashes, lusted eyelids. Or, for late day, practise

an ombré eye shadow. With a turquoise chiffon toque, you'd shade

various shades of blue shadow along the eyelids, ending up with a

line of vivid turquoise. On the other hand, a flower hat spiked

with dark green leaves (the white chrysanthemum hat, this issue)

might bloom over eyes made up as follows: faint emerald eye shadow;

eyebrows also touched lightly with the shadow.

Then, this is our lipstick discovery re all the new hats:

wherever the colour of the hat and dress differ, the colour on

the lips *should* ally itself with the hat, not the dress.

Say you're wearing a pink silk sheath and a deep-set hat of

orange nasturtiums (and that would be a very smart way to wear

the new fashion)—an orange-y lipstick would look the smartest.

And quoting that white chrysanthemum hat again, you

might wear it with a dark ash blond sheath, and revive a

lipstick shade that rates a revival with white—bright fuchsia.

But the biggest change brought about in beauty by the big hats

is this: a change for the sleeker in grooming. Hats this lavish

in shape, this lush in colour, are only good fashion when

the woman involved is neater-than-neat. Possibly the best beauty

investment you could make this spring is in a stock of brushes

as complete as any artist's. You'll need one brush

to draw a definitely pretty mouth (a wider lip-line looks best

under wide-brimming hats); a brush to line up eye shadow;

another to keep the eyebrows winged and lustrous;

still another, to keep every hair on your head smoothly in place

(and don't forget the clothes-brush that will keep the

utterly simple new costumes utterly neat). A powder brush will

have its place, too: with new costume colours, particularly

roses and blues, a fair complexion can look wonderfully white

given a pale foundation followed by plain talcum plus

opalescent powder—lavish applications of each,

brushed to beautiful smoothness. (Re the lily-white complexions

wanted for new rose-reds and turquoises: bleach creams are

being rediscovered. And since the new hats often bare the back

of the neck, that might be a good place to start using them.)

BEAUTIFUL DISCOVERY—

THE APRICOT ALL-IN-ONE

Facing page: Quite an achievement,

this hipbone-length all-in-one

designed by Givenchy for Jantzen

(and ready in the U.S.A.).

For control, it does what a superb set

of muscles does naturally.

But for looks, it's as light on the figure

as a piece of lingerie.

These are just some of its beauty secrets:

delicate apricot colouring (Dacron and nylon),

wide-set straps, seaming

that smooths the figure softly. Also: its way

of slipping on like a stocking (it hasn't

a fastening to its name). This, \$22.50,

and ready in black and white as well.

At Altman's; Hudson's; Marshall Field;

I. Magnin. "Perfect Holiday"

lipstick, by Charles of the Ritz.

KAREN RADKAI





The well-established Empire

Perhaps the most elegant evening line in America this year is the slim—but undemanding—Empire silhouette, that creates length where there is little, and slenderness where there's even a ghost of it. On these pages, two endlessly useful examples in this year's beautiful black and white.

This page: Glistening white satin Empire jacket over a black silk faille sheath, shaped back into a fishtail (makes dancing possible, sitting graceful). The bodice, white satin with broad straps. By Philip Hulitar. Saks Fifth Avenue; Julius Garfinckel; Frost Bros.

Facing page: Black peau de soie, delicately whittled to Empire slenderness. A rather grandly wearable dress, with this good paradox: covered arms—and a small train. A Sophie Original. Saks Fifth Avenue; Lockharts; Neiman-Marcus.





Melon patches: accessory news

Making a splash here and in fashion—more colour. One way to apply it: new melon shades worn one at a time or severally, counterpointing pastel, neutral colours.

Shoe at left above: Pinked melon-pink calfskin (by Davis), a moderate heel.

\$23. At Andrew Geller; J. W. Robinson. Gold-shadowed stockings: Dior.

Shoe at right above: Suède on kidskin, in ripe cantaloupe orange. By Capezio; Allied kidskin. \$15: Bonwit Teller. Light tea-colour stockings: Roman Stripe.

Accessories, starting far left: Gloves, eight buttons' worth of brilliance, in doeskin-finished lambskin. By Kislav, \$15.50. At Best's.

Beads like cantaloupe balls, a double portion. \$5*.

Marbleized ear buttons, \$2*. These, the necklace, by Marvella. At Altman's.

Sunburst pin: a gem—faked at the price of melons. Matching earrings:

gilded melon domes. Castlecliff pin, earrings, \$5* each. Saks Fifth Avenue.

Necklace of pink beads, just this side of orange. By Marvella. \$2*. Bonwit Teller.



RAWLINGS

Above, melon colours, more yellow than orange: to wear grouped, with lively beiges, ambers; or singly with red, and acid blues and greens.

The shoe above: A slim-heeled spectator pump, of soft leather aired with curlicues—in the colour and texture of a beautiful casaba melon. By Palizzio, in Loewenstein leather.

\$22. At Lord & Taylor. Honey-toned stockings: Berkshire.

Accessories, starting at top: Grained leather belt in a dusty melon mutation that's right with bright shoes. By Calderon. \$6.50. At Bergdorf Goodman.

Handbag on a neat frame, with a new soft look about it, and here's why: the colour, the calfskin (in part, suèded), the soft-sided construction that leaves room for everything but untidiness.

By Lucille. \$85*. At Bergdorf Goodman.

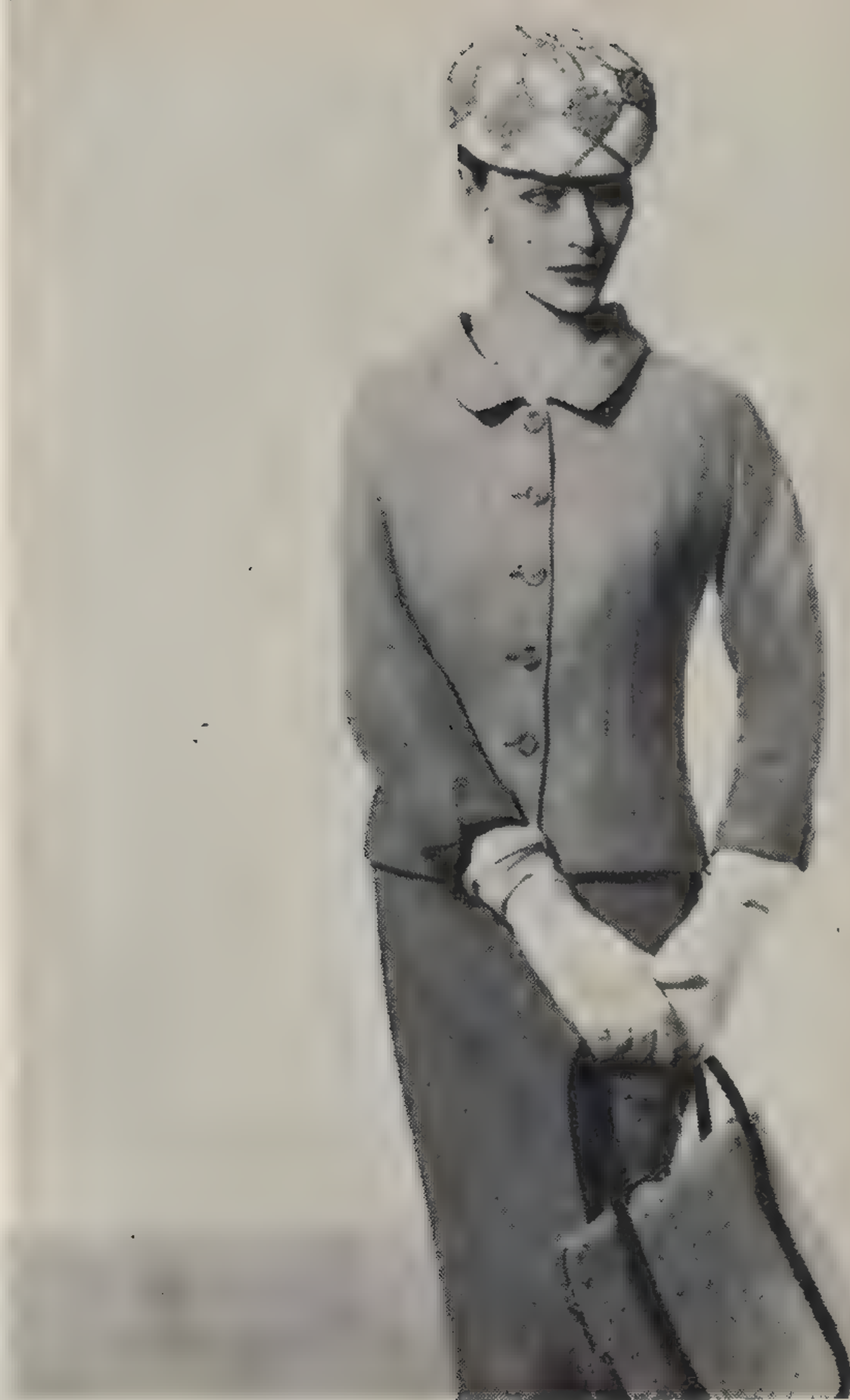
Ear buttons meshed over with gilt, melon beads. By Marvella. \$7.50*. Lord & Taylor.

*PLUS TAX



SANTE FORLANO

How to look smart— the easy way



Easy to see: why the easy-fitting suit is a current favourite. It's not only good fashion, but it's an easy one to put your money in—if you haven't unlimited money to put. (The more stringent the fit—the more fittings, and money, involved.)

Facing page: A blond wool suit with an easygoing cardigan jacket—fine opening for showing the gay red-and-white striped T-shirt. Jacket and skirt, in beige worsted jersey by Lebanon; sleeveless wool jersey T-shirt. By Owen-Morgan. Costume, about \$40. Peck & Peck; Joseph Magnin.

Above: Grey men's-wear wool flannel suit that fits easily into city life. We can imagine it sight-seeing in Europe later, its jacket open, perhaps, over a knit-cotton sweater. By Kort Lee, \$30. Suit, Sally V hat, linen bag: all at Gunther Jaeckel.

Directly left: A suit with a relaxed look, a relaxing price tag; in grey wool flannel. Bright choice of T-shirt for it: striped. Suit by Glenhaven (\$40), multicolour cotton jersey T-shirt by Dormont (\$3). Altman's. MM bag, Kislav gloves, at Best's. Suit, also at Woodward & Lothrop.



Junior-size news— at easy prices

In each case of navy blue here, it's the fashion that's high—and not the price. *Directly right:* A navy-blue coat you might covet at *any* price, wear any day or evening. By Lassie Junior, of wool and cotton; detachable collar of linen. About \$55. Altman's; Hudson's; Dayton's. The Sally V hat, Dawnelle gloves: also at Altman's. I. Miller shoes. *Below:* You can step into this navy-blue coat-dress—and may be tempted not to step out of it again all spring. Of Burlington rayon-and-Dacron, with a chiffon scarf. By Madeleine Fauth, in junior sizes. \$40. The dress and the Sally V hat (scarf added): both, at Jay Thorpe. *Facing page:* A dress and a jacket that get on well together—or apart. Navy-blue and white dotted silk shantung dress with short sleeves; navy-blue Irish linen jacket. Costume, from the new L'Aiglon junior-size collection (the label reads "Jeanne d'Arc"); about \$25. At Lord & Taylor; Wanamaker's, Phila. Costume and Sally V hat: Marshall Field. The straw bag, also from Lord & Taylor.





SANTE FORLANO

Floater coats — new costume-makers



In a year when prints figure importantly—these silky coats could settle lightly, beautifully, over almost any print made. Both are likely to be afloat till the end of the summer—starting now, wherever spring is off to a good warm start.

Opposite: A floater coat of heavy silk, recommended for its delicious colour particularly—particularly with a brilliant Paisley like this. Or: with black, from 9 A.M. With sand linen, to create a cool oasis in July. With very-pink linen dress and sandals, any evening. Costume (the dress of Skinner silk), about \$185. By Spectator Ltd., at Bergdorf Goodman; Bramson's; Sakowitz; I. Magnin. Gloves by Wear-Right: at Bergdorf Goodman. Bright lipstick design: "Chanel Orange."

This page: A black coat that turns out a costume every time. Muted beige prints benefit from a coat like this, and so would bright new turquoises, yellows, reds. Coat, by George Carmel; linen-textured silk-and-Acrlan, with a white silk lining. About \$185. Lord & Taylor; Jenny's; Joseph Magnin. The soft-as-air hat: beige straw misted over with clouds of beige organdie, by Sally Victor.





The very best butter

Dresses with the new freshness of butter-yellow cotton, the added charm (in five cases) of crisp little aprons that tie with great big sashes. Wearing their aprons, the dresses look pretty enough for a party. Without them, they're ready for whatever a week-day spring or summer afternoon may bring. The sixth dress is purely-party. and has—instead of an apron—a quite irresistible matching bonnet.

If all this looks like a new set of illustrations for Hans Christian Andersen's *Fairy Tales*, there's a good reason for it: all were suggested by the clothes little girls wear in Andersen's own country—Denmark.

(Even the colour comes from Denmark's most famous product—butter.)

OPPOSITE PAGE, first little girl: Bell-shaped apron of starched piqué banded with rickrack, over a puff-sleeved cotton dress. Dress and apron, \$8.

Opposite page, centre: Sprigged dimity party dress, with a matching bonnet that looks like Andersen's Little Goosegirl (nice change from the Little Cowgirl!). Dress and bonnet, \$11.

Opposite page, right: Buttoned-in-back pinafore of polished cotton satin; if the owner will consent to take it off, there's a sleeveless cotton dress underneath. Dress and pinafore, \$8.

The little boy: facing a judgment-of-Paris dilemma, in Stevens wool flannel shorts (\$5),

Pima cotton shirt (\$5), by Imp Originals. Sizes 3 to 6. Best's.

THIS PAGE, left: High-waisted apron of checked Ameritex cotton buttoned to a cotton dress, sashed in back. Dress and apron, \$11.

Right, above: Dress and apron that don't mind going about separately, either.

Cotton broadcloth apron, with suspenders that match the cotton dress (of a Fuller fabric). Dress and apron, \$11.

Directly right: Fresh flower-printed dress in cotton by Everfast, made crease-resistant by Everglaze, with organdie apron, \$11.

All these dresses: designed by Helen Lee for Youngland.

Shoes, also designed by Miss Lee for these dresses;

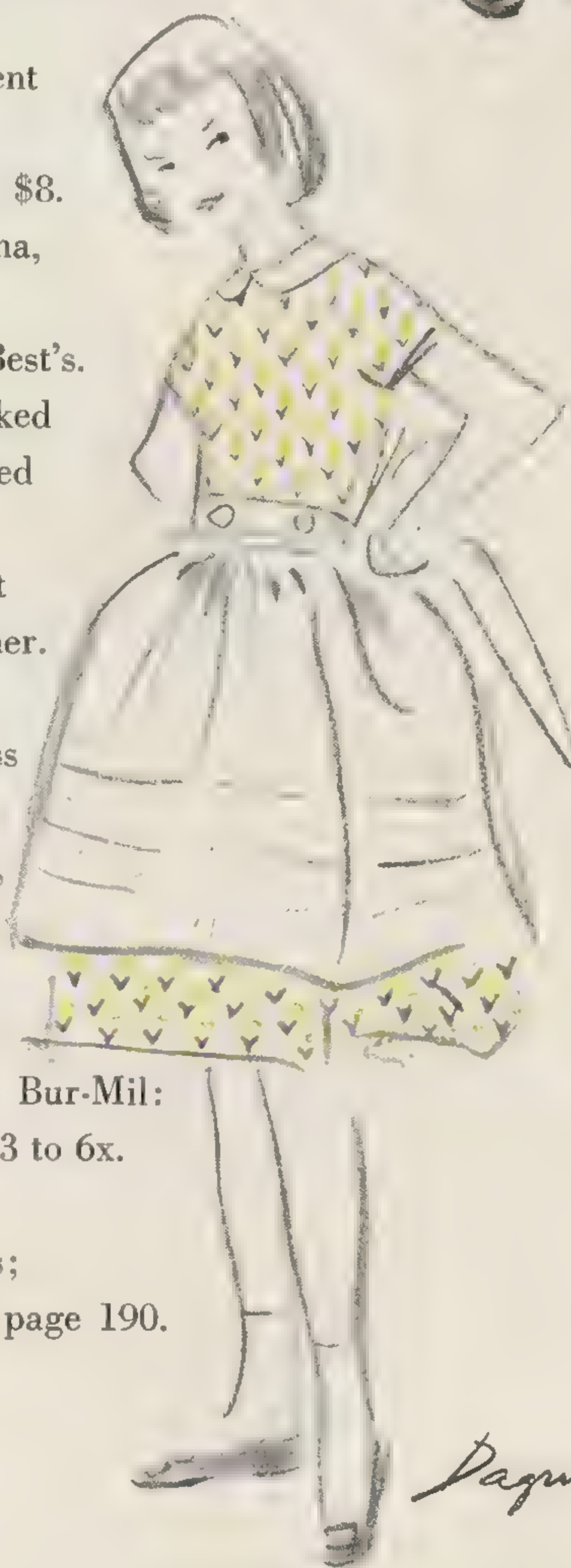
short white gloves by Dawnelle; stretch nylon socks by Bur-Mil:

all at Bloomingdale's. All dresses, opposite page: sizes 3 to 6x.

Dresses on this page: sizes 7 to 12 (also 3 to 6x).

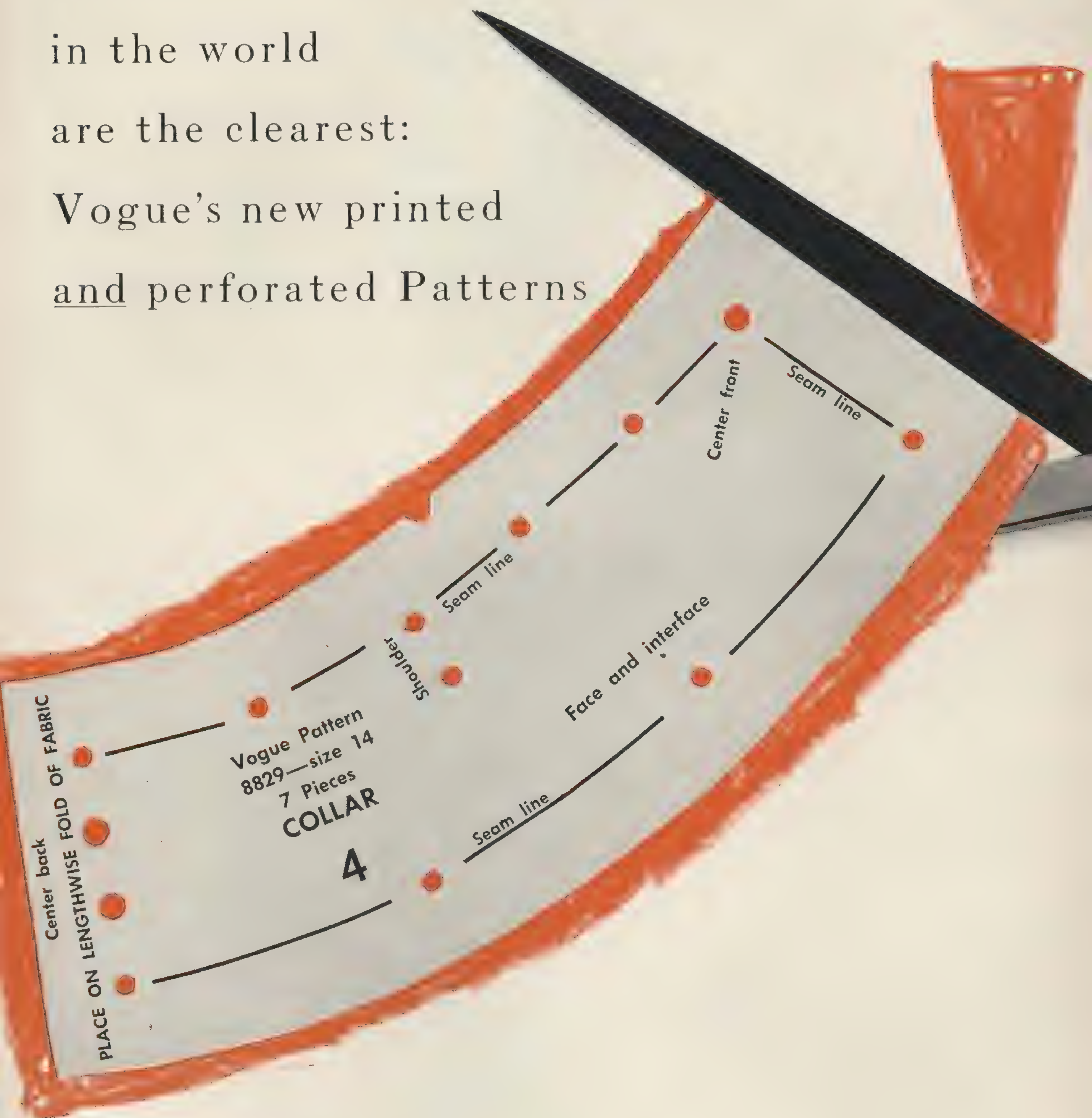
All dresses shown: Bloomingdale's; Hutzler's; Hudson's;

Dayton's; Bullock's, Pasadena; and shops listed on page 190.



Pagman

Now the smartest Patterns
in the world
are the clearest:
Vogue's new printed
and perforated Patterns



Vogue Pattern
8829—size 14
7 Pieces
COLLAR

4

1

Identification is easier:

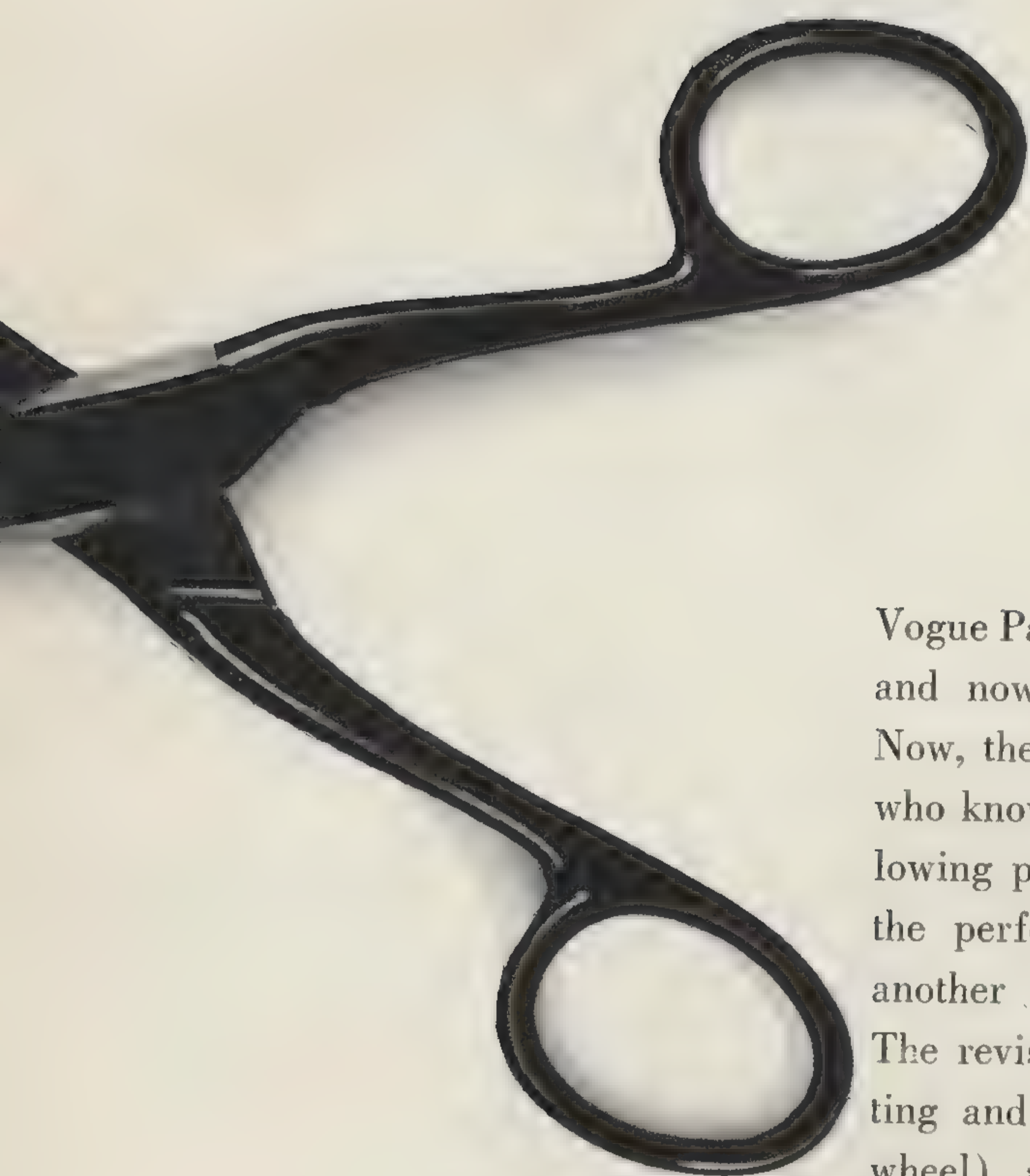
Both the name of the piece and the number of the pattern are now clearly printed on every piece of your pattern.

2

Assembly is foolproof:

The printed instructions plus the perforations are a double-check as you go along. What's more, all Vogue Pattern instructions are as easy as 1-2-3... even if you've never sewn before.

Center back
PLACE ON LENGTHWISE FOLD OF FABRIC



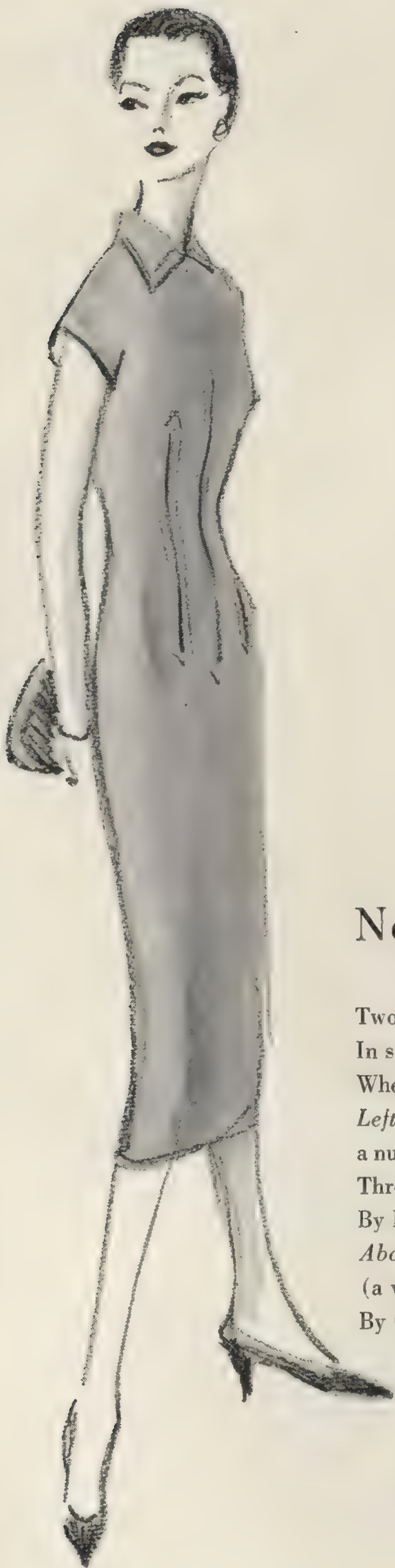
Vogue Patterns have always been the smartest patterns in the world, and now they're also this: they're the easiest to understand. Now, they're ready to be taken on—successfully—by the woman who knows next to nothing about sewing, and even less about following pattern directions. Printed directions have been added to the perforated directions on each piece—and you won't find another pattern in existence that offers this double insurance. The revised Pattern adapts itself to any woman's method of cutting and marking her fabric (with tailor tacks, chalk, tracing wheel), and makes it almost impossible for the cutting to cause a dressmaking failure. The scissors may be blunt, or you might misplace your eyeglasses—those are about the only eventualities that the new Patterns weren't able to provide for! Twenty-five designs in these new printed, perforated Vogue Patterns are in the shops now and twenty-five more will be available in two weeks' time: read all about it in future issues. Here, a look at how the Pattern itself looks—and three differences it makes.

Seam line

3

\$\$\$ are saved:

Aside from saving the cost of any major sewing mistake, there's another economy. There's no extra margin beyond the seam allowance on a Vogue Pattern—and that means no waste of fabric. Neither skimpy nor extravagantly generous, seams give as much leeway as you need if you decide to alter the dress next season.



News for juniors—in fine sheath shape

Two dresses, here, too good to wait till the *very* hot weather.

In some parts of the country they might be worn any day now, by themselves.

Where it's cool still, they could go out under long coats or brief new overcoats.

Left: A linen sheath in the deep-beige colour of hemp, good in combination with a number of coats and boleros of your own (a blond wool coat; a white linen bolero).

Three deep darts heighten the bosom's line, lower the waist's.

By Ellen Kaye, in Moygashel linen. About \$35. At Milgrim; Frost Bros.

Above: A two-piece navy-blue sheath that makes a nice daily uniform (a vaguely nautical uniform—there's a middy collar fore and aft).

By Carole King, in linen-like rayon. About \$11. At Altman's; Rich's.

MY SIN... *a most provocative perfume!*



ARPEGE

MY SIN

LANVIN



A new
Guerlain
 presentation of
SHALIMAR

in a full quarter ounce
PURSE FLACON

...Completing a series of
 five famous Guerlain perfumes
 distinctively packaged
 "for the Purse".

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 VOL DE NUIT
 LIU**

\$6.00 plus tax

**L'HEURE BLEUE
 MITSOUKO**

\$5.00 plus tax

A BEAUTY'S STORY

(Continued from page 131)

of "standing tall," and it's automatic with her now. Her legs and feet? Medium good, but she's given them fastidious care for so many years now that they can carry off almost any shoe and stocking fashion if it's not too extreme. (She never accepted the very dark stockings of the postwar "New Look" years—they made her look one solid mass from the waist to the floor.)

Mary Dee's face? Its beauty is mostly a matter of careful attention and a very expert and individualized approach to make-up. And this brings up the matter of neatness again. Mary Dee has a theory that most women's methods of face-cleaning are completely inadequate for the kind of make-up that's worn today (and for all those air-precipitation reports, too). When she changes her make-up during the day, and when she removes it at night, she uses a liquid cleansing lotion and fresh cotton squares and goes over her face not the standard two or three times, but at least half-a-dozen times. This way, her make-up always begins with a face that's as fresh as dawn.

As for the rest of her make-up—since her nose is nothing much, her decision is: to make nothing of it. She powders it carefully and very lightly, thereby avoiding any tendency to make it look thicker. Her eyes are middle-size, a blue that has to rely on brilliant expression and colour nearby for its colour. She was methodical all her life about oiling her lashes, and they are shiny and dark, but not thick. She tried dramatic amounts of eye shadow and exotic lines drawn next to the lashes, but decided they made her look all-eye-make-up and no eye. She attends faithfully to the skin around her eyes, to keep it dewy and tight-looking, and uses brown mascara to brush the corners of her lashes firmly outward and blue eye shadow at the corners of her eyelids to get even more length of eye. (An actress friend tipped her off to this.) She has her eyebrows neatened, but not thinned, at the

beauty salon; she likes them neat to perfection, but thinks their thickness gives her face character.

Since her cheeks are neither broad and Viking, nor deliciously thin and shadowed, rouge seems to create a pretty shadow under her cheekbones. She uses liquid rouge, blended into an ivory foundation. Lipstick? Mary Dee's mouth is positively pretty—so are her teeth. So she uses lipstick not just for colour, but for definite emphasis. She has a fine trick for this: cream-foundation applied to the lips, then a strong line of lipstick—the foundation adds a soft lustre, subtlety of colour. Her lipstick colours are real roses, reds—but coral seldom as she seldom wears yellow (she likes colours that contrast *definitely* with her complexion).

About her coiffure: for almost twenty years, it's been a variation of a line that's basically good for her. This is how it came about—a reaction against the long page-boy bob that was the rage of the late thirties. There she was, with *not* the longest neck in the world, not at all the woman to wear her hair well down on her coat collar. She went with firm purpose and an effortful detachment to a famous coiffeur. He liked her (as most people do)—and as a consequence caught some of her detachment, instead of getting lost in his own ideas of a "coiffure." The result was a line that curves away from the face and wreathes around the head, and can do so in any number of different ways, longish or short, full or close. The brown is still medium, but beautifully glossed by brushing and by a rinse that's a mixture of tawny and amber browns—this intensifies the colour, instead of attempting to change it.

Finally: fashion and Mary Dee. She had only a moderate amount of money for clothes as a young woman; now she need not consider price very seriously. But, very wisely, she has never abandoned some of her early principles of dressing. She believes that an alluring line is better for her than

one that's dashing or super-dramatic. Her style is soft, or call it feminine—whichever, she always chooses a cut that follows the figure and is gentle wherever it terminates. She believes that a "hard" line looks strict on her instead of smart, and though she is willing to bring a great deal to a dress, she feels that she has to have something more than bravura in return. She wants a fashion to play up her figure, or improve on it; to enliven her colouring; to satisfy her taste for beauty.

She arrived at this conclusion when she first came of fashion-age, in the early 1930s. The little-black-dress (square shoulder pads, vague waist, straightish skirt) was everyone's dress then. A woman had to be Marlene Dietrich to triumph over its nothingness. Practically everyone else disappeared into it. Mary Dee endured the contagion for one season, then struck out for her own colours and definitely pretty lines, and she's been doing so ever since.

The colours Mary Dee chooses: usually they're what are known as "the colours men like." Actually, she chooses blues most often because, when they're lighter or darker than her eyes (which are medium-blue), they're extraordinarily becoming. She should look especially smart this spring, because it's a blue year in fashion. She already has two of the deep new hats in shades of blue. She likes almost any clear pastel—except yellow, because yellow doesn't contrast definitely enough with her complexion. She'll pass up this summer's primroses, therefore, and concentrate on clear roses and a few turquoises instead.

She avoids black, choosing navy blue instead; likes pale browns or russets—chocolate brown is too close a match for her hair. There's no grey (not enough contrast for her complexion in it) in her wardrobe, except as far-away accessories. She wore gun-metal satin pumps, for instance, with a white faille dinner sheath last summer. For this spring's big parties, she's ordered a soft white silk crêpe Empire sheath with narrow black velvet banding. She feels this is new, and could be as successful as her famous rose satin dress of recent winters: slender with considerable back-fullness sweeping into a tiny train. (She wore it with grey-blue satin slippers, and a rope of pearls caught

with a Ceylon sapphire pin.)

About jewellery: although her husband might afford it, she is not interested in jewellery for the size of the stones. She likes earrings and most of her real jewel money goes into those—she wants jewel-brilliance close to her face. Pearls, or pearls with diamonds. Pale sapphires, turquoises, aquamarines. Gold—if it's the brushed kind and not the shiny. She has one pair of terrific gold-and-diamond star-shaped earrings that were an anniversary present from her husband two years ago.

What is Mary Dee's outlook as of this moment? Not having started out with a porcelain complexion or a ravishing figure, she is not faced now with the problems that often harass the born beauty in later years. She faced them long ago, did her best with them, and still does. She's made mistakes in dressing in the past—but makes fewer and fewer as practice makes her perfect. Her looks will probably mellow, and already she has made the mental compensations that many women aren't forced to think about until they're over forty.

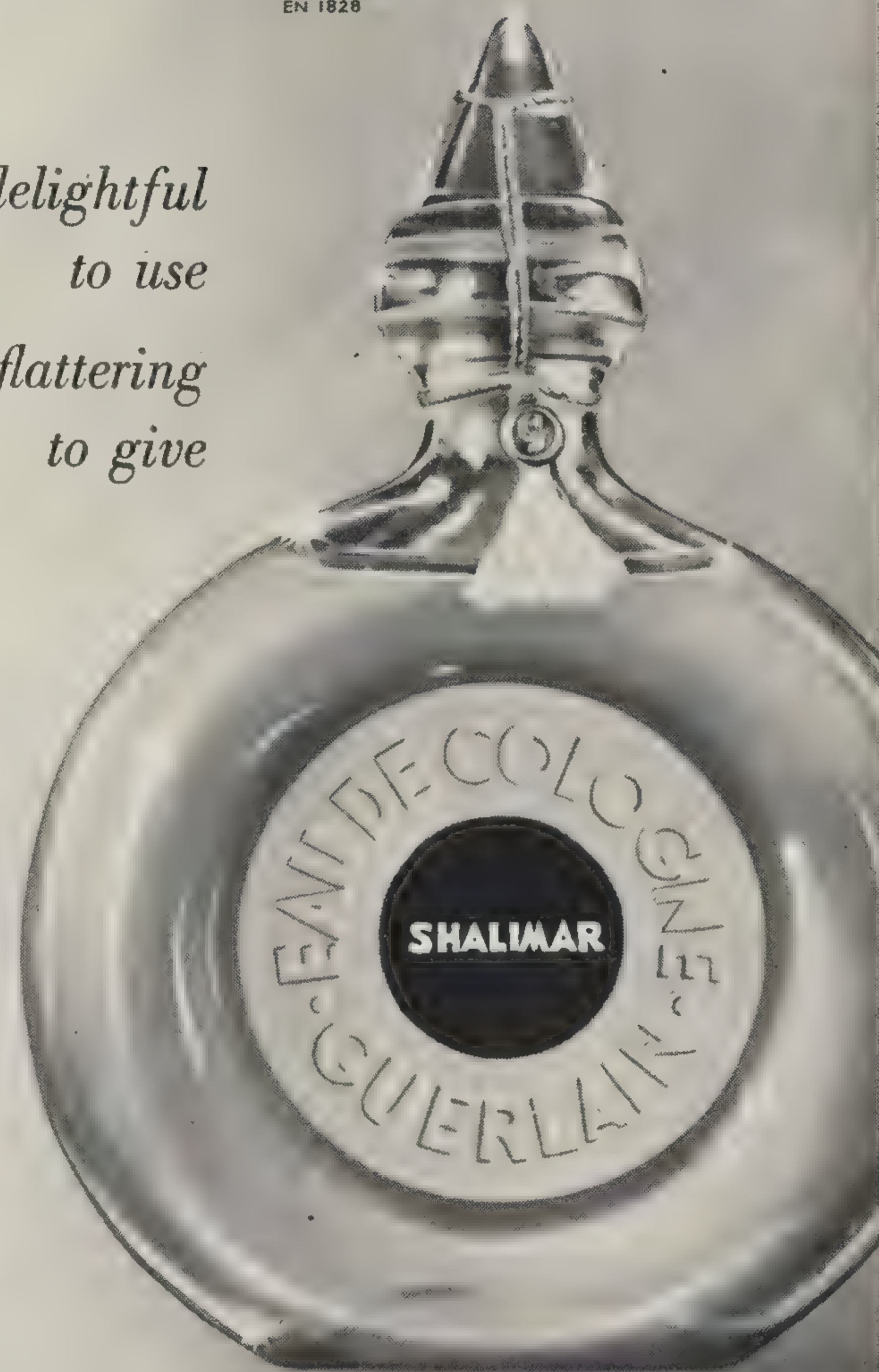
She is no paragon, and never was. The tensions of the world in general affect her as they do most women. She often panics about her two children when she dwells on the problems that today's children have to face. Like every woman, she has her bad days when she behaves irritably or unreasonably; she has days when she's unbeautiful to look at—all beauties do. But the point is this: she knows that any distress that she feels is not the result of any great personal defect, but of the human condition. In an Angela Thirkell novel, not long ago, she read of an old woman who said that we must *make* our own happiness—because there isn't any in the world. Though in a way she has worked unconsciously all her life along this line, she is now beginning to do so with real consciousness.

We feel that the rest of her life will go as well for her as it reasonably can for anyone in our uncertain age. She will go on accepting the unchangeable, changing what she can and should change . . . and knowing that, in her case, she has created her looks, her interests, her qualities—which, if they have not made her happiness, have made it possible.

the Colognes of Guerlain



*So delightful
to use
So flattering
to give*



IN THESE FRAGRANCES OF GREAT DISTINCTION

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COLOGNES BY GUERLAIN \$4.50 & \$7.50

(PLUS TAX)

Mrs. Exeter's

March 1 list

This is probably one of the most important lists Mrs. Exeter will make till autumn. Vogue's March 1 issue illustrates many of the best current looks, the best beginning trends. Her first consideration: the new American clothes and their unique suitability. Her second consideration (and no mere afterthought, either): Paris influences and their probable effect on Mrs. Exeter's fashion ideas, this year—and next.

Page 114: The black silk suit, ideal for cocktails, for restaurant dinners and theatres. And Mrs. Exeter seems to find herself at a good many late-day entertainments where a black silk suit like this is line-perfect. The suit is semi-fitted, almost surely excellent for her (in any size, from 8 to 16), and the cut and the cloth are distinguished. We think she might fill in the slightly wide neckline with pearls, or a softly shaped satin scarf in a soft peach colour, or a one-skin white mink choker.

Page 116: One of the two coats in this issue that Mrs. Exeter might do well to consider. Both are Empire in cut—a shape which is very good on the slender Mrs. Exeters. This one is firm black silk, a late-day beauty, with a new and narrowing flatness front and back, and a bosom-high bow that breaks the line just enough. It comes in sizes from 10 to 14.

Page 119: We know (and revere) Mrs. Exeter's sentiments on the sleeveless dress, but this is a dress with Jacket that Need Never Come Off—that is so slim and graceful we think she might consider it. The jacket is brief but importantly cut, and the skirt's beautiful. We show it in bright red textured silk, but most Mrs. Exeters might prefer it in navy blue—and it happens to be available in navy blue, in sizes 10 to 16.

Page 124: Another Empire coat that Mrs. Exeter would do well to buy for its intra-season possibilities. This one is of a taupe-y blond wool, a shade deep enough and warm enough to make grey hair look either darker, or more silvery. The coat's made in sizes 8 to 16, and Mrs. Exeter might wear it with a charcoal grey or white tulle-wrapped cloche, or (if she's tall enough) with a wide russet straw hat. If the colour is so becoming that she chooses a hat of the same—her glove life could be very colourful.

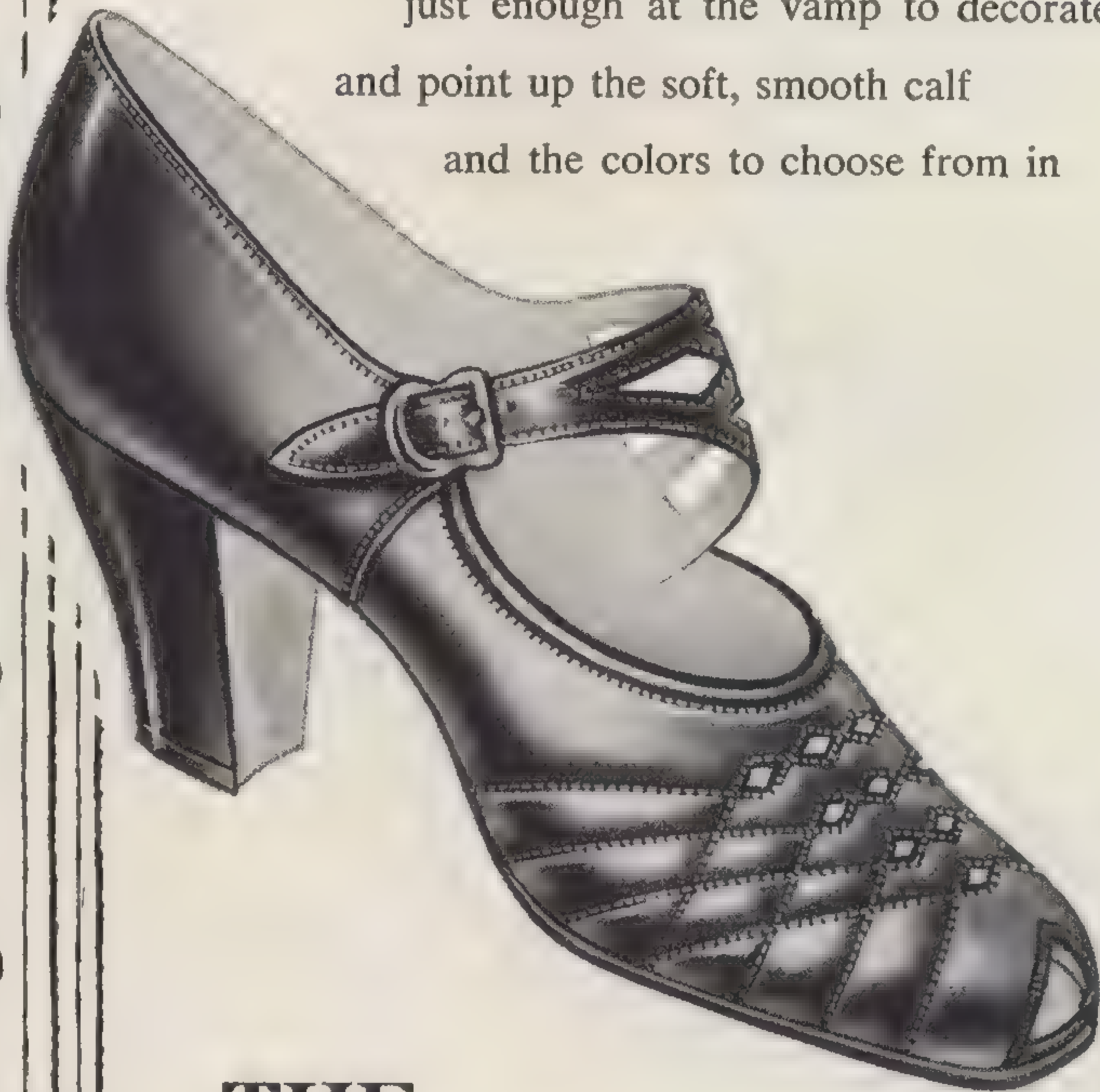
Pages 132-151: Vogue's view of the new Paris Collections. Mrs. Exeter may or may not plan to buy some of the clothes as soon as they come through the customs—but she'll surely study them all with an eye to her future clothes-life.

Page 161: A wonderful evening dress for all Mrs. Exeters who like their evening clothes tall and distinguished. It's a black silk Empire dress, with that rather seductive look of a deep décolletage, plus definite, cover-up sleeves. In sizes 10 to 16, and perfectly beautiful with pearls and turquoises at the throat, and all the rest a slim blackness. Black slippers, bag, gloves.

Pages 172-173: For all Mrs. Exeters who dearly love needlework (or who dress by that little woman three flights up), the news of great advancement in Vogue Patterns. It's a simplification, really, that will save an amateur hours of fussing, reassure an experienced hand.

THE *Elegant* TOUCH:

Diamond punching — not much,
just enough at the vamp to decorate
and point up the soft, smooth calf
and the colors to choose from in



THE *Delanore* by DICKERSON

the smart shoe
that's really comfortable.

What better proof than The Delanore
that Dickerson Shoes are just as easy on the
eyes as they are on your feet?

Available in Avocado, Wedgewood Blue,
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All solid colors in lustrous calf.

write for name of nearest dealer

THE WALKER T. DICKERSON COMPANY
326 S. Front St., Columbus 15, Ohio

DAMN YANKEES

(Continued from page 153)

suffered—I wasn't nobody." He deliberately talks that way, part of his own illusion that he is still a steamboat pilot on the Mississippi but holed up with his wife and four children in Connecticut, with a temporary financial embarrassment, since he has no more money than his weekly take from two enormously successful musical comedies. He also charmingly and amusingly ignores the fact that he was graduated from Exeter in 1932 and from Harvard in 1936. But he was a mate and a pilot on the Mississippi, and he was superintendent of a pajama factory. He has a good, rather soft face, a small moustache, and in dry weather he wears a raincoat as though he were a reporter arriving for duty in a Warner Bros. picture.

Equally affected by the success of *Damn Yankees* is Douglass Wallop, a really shy, truly reticent insurance man who was surprised when the Book-of-the-Month Club picked his book. After *Damn Yankees* had been running for some seven months, and a road company was in Chicago, he confided to a friend: "Nobody *told* me what would happen." When the friend repeated this to his wife, she asked what he meant; the friend explained: "He got rich." These days with two companies going, Wallop gets about \$2,500 a week, and when the London company opens, he will get about a thousand or more in addition. Rather than talking about show business, Wallop, an intensely serious man, prefers to talk seriously about writing; he is sometimes considered a little peculiar. One of the group, and they all look at each other affectionately and objectively, said: "He's the same old boy, a little bewildered."

The whole long happy train of events began quite simply with Robert Griffith, a gentle-faced man, who has spent most of the last twenty years as a Broadway stage manager on George Abbott shows. Commuting from Rowayton, Connecticut, he read on May 24, 1953, *The New York Times* book review of Bissell's *7½ Cents*. At Grand Central Station Griffith telephoned his assistant stage manager on *Wonderful Town*, Hal Prince, then twenty-four years old, and asked him to read the book right away. Prince did. So did

Griffith. At four o'clock the two stage managers were at the office of Harold Matson, Bissell's literary agent. They paid over \$1,500 for an option to run one and a half years for the right to dramatize the book. Their reaction only seems fast. Actually they had been yacking together about putting on a musical for a couple of years. They had read *The Last Resorts*, by Cleveland Amory, and thought it might make a decent musical. While they were talking, Leland Hayward took an option. The boys felt they had been pretty shiftless. After Hayward dropped his option and John Patrick picked it up, Patrick, finding that he did not have time for this project, let the boys have *The Last Resorts* option. Now they have commissioned a dramatization from Jean Kerr, co-author of the stragglingly funny play, *King of Hearts*.

Once Griffith and Prince owned the option to *7½ Cents*, they rushed to George Abbott who carelessly agreed to direct their musical, if they ever got a script. The boys, as they are frequently known although there is about twenty-five years difference in their ages, figured out their own outline. From that, Abbott started work. Then Griffith had his great idea. He proposed that Bissell, at his father's factory in Iowa, be brought to New York. With no reluctance at all, Bissell left the family business which had started in Dubuque in 1857. In those early days, the Bissell family sold retail in the front of the store and wholesale in the back. Eventually the business branched into manufacturing, with the factory making mainly men's shirts and sportswear, plus a comparatively small number of pajamas. After the appearance of *7½ Cents*, which concentrated on the pajama life, Dick Bissell's father was not amused. He said rather angrily to his son: "This is all distorted. Why didn't you say we also make sportswear and men's shirts?" Dick Bissell compounded the error by not mentioning them either in the Abbott-Bissell script.

Abbott and Bissell's writing life had major complications. At first the pair sat around talking about the whole line of action. Then Bissell went off to write.

(Continued on page 180)



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a woman of charm with
the beauty of youth!**

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It's never too late
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phenomenon in a jar that helps
erase the past and make the present
and the future the most wonderful
time you've ever had! With
just thirty minutes a day you can

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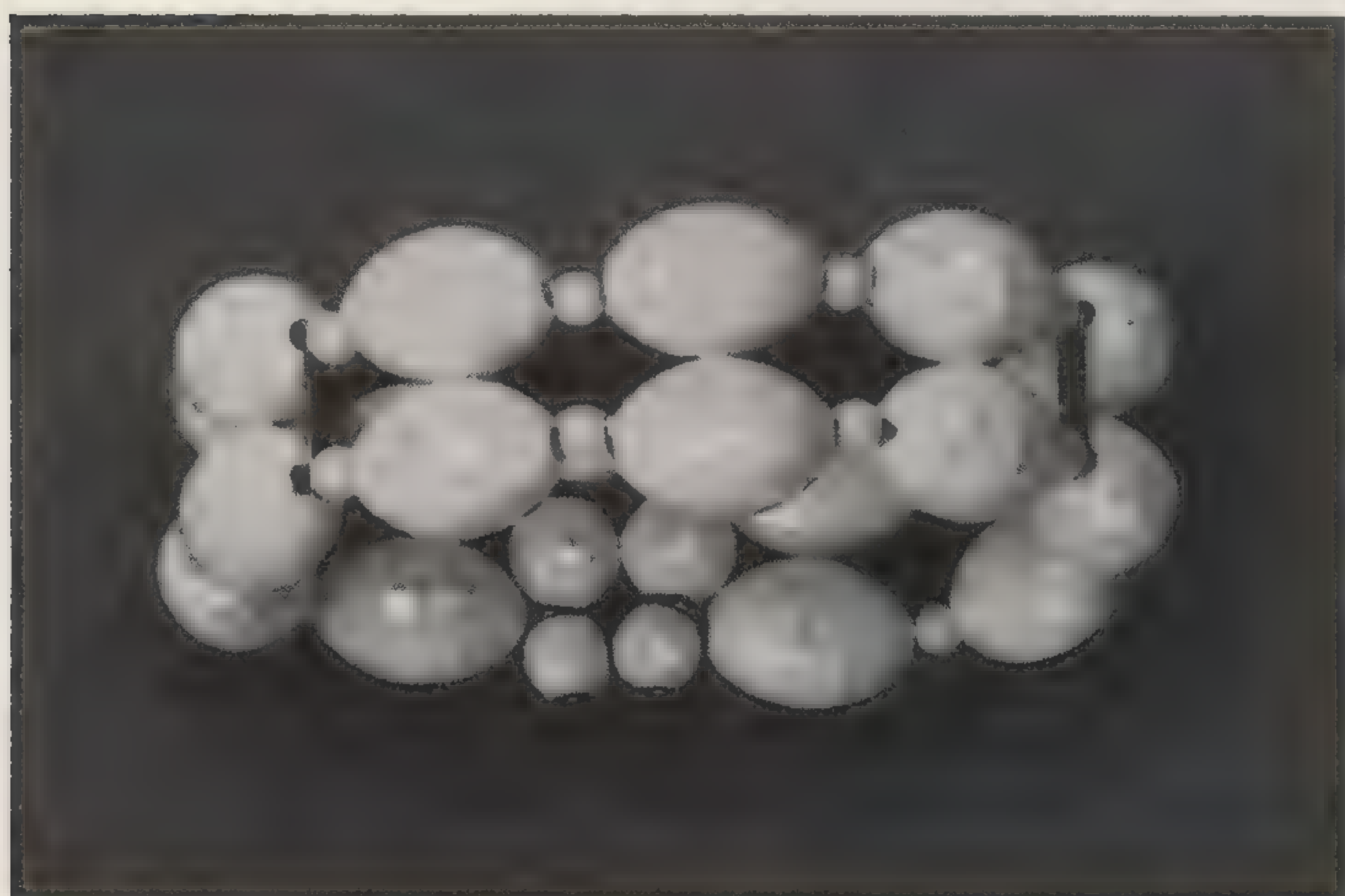


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D A M N Y A N K E E S

(Continued from page 179)

Each day he would bring in the results of a night's labours to Abbott who would then make any one of three possible remarks: 1. "This is fine." 2. "This is terrible, you missed the point." 3. "This is partly right. Now I'll take it home and work it over while you go on to the next scene." That merry-go-round was repeated with Wallop on *Damn Yankees* until they called in Bissell for some limbering help, giving in return royalties but not program credit.

To most of his co-workers, Abbott is a formidable character, charming, smooth, stern, controlled, always headman, and to the younger men somewhat frightening. Part of that fright comes from Abbott's ability to work furiously, to rehearse half the night, spend the rest of the night presumably rewriting, and then be prompt for rehearsals the next morning. The others sag in. (For his relaxation, he prefers to dance or to sit with famous people, resting in the best night club in town.) While Bissell worked with Abbott on *Pajama Game*, he usually refrained from contradicting, leaving in what someone else called "a crummy joke or some soap opera dialogue." He felt far more venturesome on *Yankees*.

That courage may have come partly from the fact that while Abbott and Wallop worked in New York, Bissell, out of the picture, had gone for a week's skiing at Big Bromley in Vermont with two of his children. Griffith, who had been "sweating like mad" over the script difficulties, phoned there one evening to ask Bissell to "punch some stuff into the script." The next morning Bissell sent his sons on the slopes but went to the Public Library himself, there to shove colloquialisms into the stiffened dialogue. Incidentally, Bissell, who is now finishing another novel, is writing some of it at the New York Public Library, which is quite natural for a man with four children at home in Norwalk, Connecticut. Rather a family man, Bissell found that he could not go to *Pajama Game* on the recent January night when Julie Wilson took over the rôle originated by Janis Paige; because his wife was sick, he had to take the two oldest boys to dancing school.

Bissell also has a feeling for

old cars, a feeling which he shares with his brother. Between them they have a collection of thirteen old cars, all in Dubuque. To join them he may send out his latest purchases, a big English taxi, a 1930 Austin. His kids love the taxi, in fact they love living in the East and having their father in show biz rather than pajama biz. This way they can go backstage, lunch sometimes at Sardi's and meet the people their school friends see on television.

Ross and Adler were an odd combination: Adler, tall, dark, and at that time rather given to wearing a pink shirt, black jacket, black knit tie, and highly polished black shoes; while Ross, squarish and lithe, seemed as springy as a lightweight Golden Gloves fighter. They wrote "Steam Heat," one of the hits of *Pajama Game*, while under the showers. During the road try-out, Abbott tossed out at least a third of the songs, which meant that new songs had to be quickly written and speedily inserted in new production numbers. (That always meant more work for Bob Fosse, the brilliant, quiet little choreographer, who apparently thinks only of leaps, steps, and how to get chorus girls to stop thinking of men and concentrate on dancing.) To a friend they said that their song, "Racing with the Clock," may perhaps have a slight Bach feeling; there is no Bach at all in "Hernando's Hideaway," a song which stems perhaps from the tango rhythms that Adler heard until he was fed up with them during the two years he spent in Bogotá, Colombia, as a Navy liaison officer. His Spanish is good, but he can not read music fluently although his father, Dr. Clarence Adler, a concert pianist and a famous teacher, taught for ten years at the Juilliard School of Music and now has private pupils. When Adler and Ross wrote their two musicals, Ross did all the playing, mainly because Adler really plays mostly by ear. It did not matter, however, for like many song writers, they worked ninety-five per cent of the time away from the piano.

Until the tragedy of Ross's death, the boys toasted together in the fire of fame. That fame had a quietening effect on Ross. He talked little and that in a deep,

rather serious voice, a low counterpoint to the staccato spill of Adler's conversation. Now that there are five companies playing the two musicals, the money comes rushing in. The show royalties alone bring in more than \$6,000 a week. In addition, the record companies pay a penny a side to the composer, or composers, for every record sold. There are about eighty-five different recordings of "Hernando's Hideaway," with Archie Bleyer's recording reaching past the 850,000 mark. Almost three million records have been sold of Rosemary Clooney's "Hey There." Only a statistician with a passion for his work could go on with the rest of the song figures. They are like a fantasy played on an adding machine.

But long before the royalty money could show up, came the struggle for money to produce *Pajama Game*. Howard Cullman, one of Broadway's most mentioned angels, would neither listen to the score nor hear the script. Quite sensibly he asked, "What's funny about a pajama factory?" The boys couldn't explain. They did get money, however, from Louis Lurie of San Francisco who had money in *The Teahouse of the August Moon* and, this season, in *No Time for Sergeants*. Fond of being a backer—and he is in many more shows—he is also a delightful investor. He has plenty of money, he asks no questions of the management, and he writes amusing letters to the producers, signing himself Uncle Louis. Among the investors in both musicals are a \$10,000 Pittsburgh syndicate in which each participant put up \$500, and a \$625 Indianapolis syndicate, made up primarily of secretaries and junior law clerks, each of whom dropped in \$25.

When the producers sent out letters to their *Pajama Game* backers asking if they wanted to get into *Damn Yankees*, all accepted with the exception of three who refused on the basis that more profits would put them into a higher income tax bracket. A few were shaken out; they had become ticket pests. The backers of *Damn Yankees* came in on the strength of one letter. There were no auditions. In the crush of currency that tumbled in, Griffith and Prince neglected to save out much for themselves. Where they had \$700 apiece in *Pajama Game*, they kept only \$200 apiece in *Damn Yankees*. One of the reasons that they put so lit-

tle of their own money into their first production is that they had so little. While they were raising the money, they kept on as stage manager and assistant stage manager of *Wonderful Town*. Prince was stage manager of *Pajama Game* for its first six months, and Griffith became stage manager of *On Your Toes* for a time.

Now the daily pressure of running five semi-neurotic companies—one of them in London, one in Chicago, one in Washington, D. C., and two in New York—rarely bothers Griffith and Prince. Although they watch expenses closely, never sending a telegram when a post card will do, they have been generous to the casts. On the other hand, they read a contract stringently, enjoying the dicker, for instance, for the number of stagehands to be paid by the theatre and the number by the management. They only pay for nine stagehands at *Yankees* and nine at *Pajama*. Less experienced producers than Griffith, who knows a thousand technical details of life backstage, have been known to get caught with paying for twenty out of forty stagehands. Prince has the energy of a colt in pasture, a seventh sense for details, and above all, taste. Describing the boys, Abbott once said, "Say something and boom! It's done. No time to change your mind."

In time they sold *Pajama Game* to Warner Bros. for \$750,000 plus fifty per cent of the movie profits. Sixty per cent of that went to Abbott, Bissell, Adler, and Ross. Twenty per cent went to Brisson, Griffith, and Prince and the final twenty per cent to the backers. It is presumed that *Damn Yankees* will be sold for at least the same sum and the same future percentage.

Such a sale will be most gratifying to the boys. It will help make up for the anguish of the first slow three weeks of *Yankees*. They knew they had a hit on opening night. They found out that they practically had a flop the next twenty-four nights. Although no one questions that the United States is a baseball country, baseball doesn't draw at the theatre box office. All the early *Yankee* advertising showed beautiful Gwen Verdon in a baseball uniform. Scrapping all that stuff, the boys put out new stuff, emphasizing an old commodity, sex. Over Decoration Day the public got the idea that *Damn Yankees* was con-

(Continued on page 182)



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by *Jacqueline Cochran*

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DAMN YANKES

(Continued from page 181)

cerned not with winning a pennant but with winning a girl. That notion meant a sudden \$12,000 increase at the box office. From then on delirium set in and no one concerned with it hopes that it will ever wear off.

To the star, Gwen Verdon, who had a wonderful time in *Can-Can* where she made about \$40,000 a year, *Yankees* means about \$100,000 this year. To Stephen Douglass, who has had a trying career at moments as a replacement man, which means that the critics and the producers and scouts rarely see him, *Yankees* means recognition and about \$40,000 a year in cash. To Ray Walston, who plays the Devil with a clipped, jaunty walk and looks like a brisk fellow who might be ringing the doorbell to repossess the car, *Damn Yankees* means that

he will not only make about \$40,000 this year but that the New York *Herald Tribune* can not count on him as a fill-in linotyper, his usual between-stage-jobs job.

In all this, the almost forgotten man has been Albert B. Taylor, a bald-headed, thick-moustached literary agent who had to be cut in as associate producer of *Yankees* as he owned the rights to the dramatization of Wallop's book. All on one day Griffith read a *Times* review of *The Year the Yankees Lost the Pennant*, Taylor telephoned Abbott for luncheon, Abbott brought along Hal and Bobby, and out of that luncheon came *Damn Yankees*. For the various casts of *Damn Yankees* and *Pajama Game*, for the management, the creators and the backers, there is one collective feeling. They feel good.



Fair-weather tweeds: American news

The silk in the tweed takes it through spring to autumn; and the brown colour and nubby texture go under furs, later on—or right now. It's a changeable suit, too. You might wear a yellow surah shirt tucked in the skirt, or a turquoise sweater belted over it; or, buckle the jacket into its own slender belt, add pearls, blond accessories. Brown-and-white silk tweed suit, by Vanguard. About \$145. Milgrim; Woolf Brothers; I. Magnin.

Corsica:

THE SCENTED ISLAND

By Siriol Hugh Jones

All islands are a little obsessive, but unlikely people become addicted to Corsica: people like "Corsica" Boswell, and Edward Lear who wrote diaries and made a series of dark, ominous drawings of the Corsican landscape, and the contemporary handful of devoted English who love the island with the fierce, defensive passion of a mother for a misunderstood, slightly idiot child. For, among islands, Corsica is never going to be the *débutante* of the year; she has few social graces; her every gesture is wildly overdramatic; at parties she is unpredictable, and she utterly lacks the ambition and application that are essential to a capable and gracious hostess. She is something of a *jolie-laide*, big-boned, harsh, lacking the bloom of charm. But she disturbs the heart.

The first thing about the genius of the island is that it makes the South of France look overblown. It has nothing to do with the coloured awnings, the bougainvillaea, and the bright little café of the Côte d'Azur. Art-lovers are better served elsewhere. So are those who know their way around the Club-des-Sans-Club and like to spend half an hour's silent communion with the menu. The island is not for them. Good soups, excellent *langoustes*, green figs, extra-strong local goat's cheese, *pastis*, *vin rosé*—the credit side; against these, the dry, hard bread, the scarcity of meat and milk, the lack of variety in cooking—the not overwhelming disadvantages. And the great point in Corsica's favour is that, given normal weather conditions, the only months *not* advisable for holidays are February and November—but bear in mind that Calvi will be very crowded during July and August.

The strange, miraculous quality of Corsica is that the air it breathes is scented—fragrantly, with flowering shrubs, arbutus, myrtle, lavender, rosemary and herbs, and the smell of the *maquis* under the sun. This scent on the dawn wind is the first intimation

to sea-voyagers that the island is rising out of the sea. In spring Corsica means a wonderful variety of wild flowers—particularly rock-roses, wild lilies in the mountains and orchids—and amateur botanists love the island specially early in the year.

If you fly over Corsica you see the high, gaunt mountain spine that runs from tip to tip of the whole island. If you cover the island's length by single-gauge railway, you will be swung over gorges, through green forests, past olive groves—a mountain landscape of great dignity and wild beauty, green and brown and golden, with clear marvellously bright air and cold pure mountain rivers. For hardy climbers and devotees of the completely simple life, nothing could be more beguiling than some of those mysterious halts on the grass-grown railway track where, beside a small signpost, the train stops in the heart of the sun and the forest, waits, apparently for no one, and rattles off again up the slope.

But the Corsican coast line is more beautiful still. People say that Calvi is virtually a piece of the south coast of France which became attached to Corsica by mistake, but this is not entirely so. True, Calvi has a genuine night-life; it has a *plage* with *pédalos*; it has holiday camps—tent villages under the pine trees along the interminable sandy sweep of the shallow bay, tucked some way away from the town itself. But being Corsica, the night-life is easy rather than high-powered; the *pédalo* service is desultory; and the tent villages only impinge at the height of the summer season.

Calvi, for me, is a heaven of agreeable spiritual paralysis. Even the slightest activity, the smallest good resolution—like buying, inscribing, stamping, and posting cards back to loving friends—becomes, after a few days under that brazen sun, a major operation, to be pondered, planned, guiltily contemplated—

(Continued on page 185)

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‘NIGHT IN MONTE CARLO’— THE IMPERIAL BALL

Recorded here, glimpses of a party that started out as a benefit party and turned out to be historic, as well—among the guests were the Prince of Monaco and Miss Grace Kelly, whose engagement was announced that day. As for the benefit part: with the party's costs underwritten by Chrysler as a celebration of the Chrysler Imperial, enough money was cleared to cover about two months' running expenses of the Hospitalized Veterans Service of the Musicians Emergency Fund.



At the ball, making their first public appearance together since their engagement was announced: the Prince of Monaco and Miss Grace Kelly.



One of the entertainments of the ball—a fashion show. This dress, of heavy white lace and satin: Miguel Ferreras.



Mrs. William Paley, wearing a dress of sari silk, from Mainbocher.



Part of the fashion show: white mink jacket over a black sheath—by Emeric Partos of Bergdorf Goodman.



Mrs. Charles Amory, in a dress of embroidered white velvet, from Grès. At her right, Mr. Gary Cooper.



The Imperial Ball—traffic situation: about 1,000 people came to the party.

DE MORGOLI



Mrs. John Kennedy (wife of the Senator from Massachusetts), photographed here with Mr. E. Haring Chandor.

Two stoppers at the fashion show: foreground, a dress of black lace and silk organdie from Hattie Carnegie; next on the runway, black butterfly dress by Charles James.



THE SCENTED ISLAND

(Continued from page 183)

but generally achieved only on the last day of the holiday. The natives seem equally afflicted by the local passion for *faire néant*. They are traditionally proud of their past, quick-tempered, endowed by nature with a sense of honour as sensitive and spiny as a sea-anemone. But the sun seems to have burnt out their ambitions. It generally seems too hot, or cloudy, or sunny, or somehow inappropriate, for much fishing. Pleasanter and more peaceful to drink *pastis* at the quay cafés and discuss the latest arrivals, or the elections. Even the vendetta, traditional occupation of the Corsican, seems to have gone out of fashion, and local elections seem to be about the only time when blood may flow a little. Very occasionally the spirit of Napoleon rises once more—as it does in Ignace, the uncrowned king of Calvi, a round, shining man who burns with energy, runs a flourishing bar, a taxi business (with one rather magnificent historic car). A former power in the Maquis, he has visited London, and has great plans for the expansion of Calvi's tourist activity. Madame Ignace is a handsome, black-eyed, gold-toothed woman from the Sartène district, the bandit country, and these two govern life with a rigour apparently unparalleled in Corsica except by the disturbing, temperamental *tramontana*.

Holiday life at Calvi follows a pattern that can become iron-cast. Mornings are blue and golden, spent swimming from black rocks in a deep lapis sea that idles round the island, a sea so clear that a mask and frog-feet become the most essential things in life. Underwater at Calvi is a green country of precipices and sudden blackness, squadrons of small fish, fringes of sea urchins roughening the rocks. And sea, or siesta, is the pattern for afternoons, too.

By about six the town wakes up—slowly, with a *pastis* on the water front, that pale ochre-coloured line of cafés and tall houses, to watch the fully orchestrated sunset begin over Monte Cinto and its surrounding peaks. The cafés light up, the music begins, and, almost as if it had never stopped, there is dancing. The Corsicans are terrific dancers of the neat, fast, *petit pas* and dramatic tango kind (that is to say,

the men are, since Corsican women seem to be kept safely at home cleaning the house and looking after large numbers of children). They sing, too, harsh, tragic songs that seem to owe a little to Morocco, more to flamenco, in that completely unintelligible language that sounds such an easy blend of French and Italian.

If you want to prolong the evening into the small hours, there is always a café proprietor who will go on pouring out *fines* and telling you how next season he plans to buy a fishing boat. Or you can make the long climb up to the old citadel, crowded above sheer sea walls, through black and precipitous alleys between towering ant-hill houses, to an extraordinary night club in a one-time bishop's chapel, now run by a White Russian called Tao, where the white wine fairly bubbles with heat and the guests stay longer than they intended, to postpone the hazards of the downward journey home.

Calvi is too relaxed ever to become smart; you can wear what you please, when you please. Pretty separates and some sort of wrap for Calvi's social evenings on the quay; otherwise anything that responds to sun and salt water. Given Calvi's usual climatic conditions, you won't need warmer clothes unless you plan expeditions into the forests and mountains of the surrounding countryside. Local transport is very touch-and-go, depending on the condition of vehicles and the temperament of the man in charge; Corsicans are like the Celts in that it's hard to pin them down to exact information about arrival-and-departure times. The real luxury would be to take a jeep or Land Rover with you (very little else would stand up to some of the roads) and see the island according to your own timetable.

In Calvi the cooking is good from French mainland influence; the wine is cheap if not special (the agreeable local wine is *Patrimonio*) and cigarettes are cheaper than anywhere in France, but other prices, though not exorbitant, are neither very low. The Calvais have a short "big season" for tourists; visitors are their staff of life and some sort of profit must be made. And one of the most charming things about the town is

(Continued on page 187)



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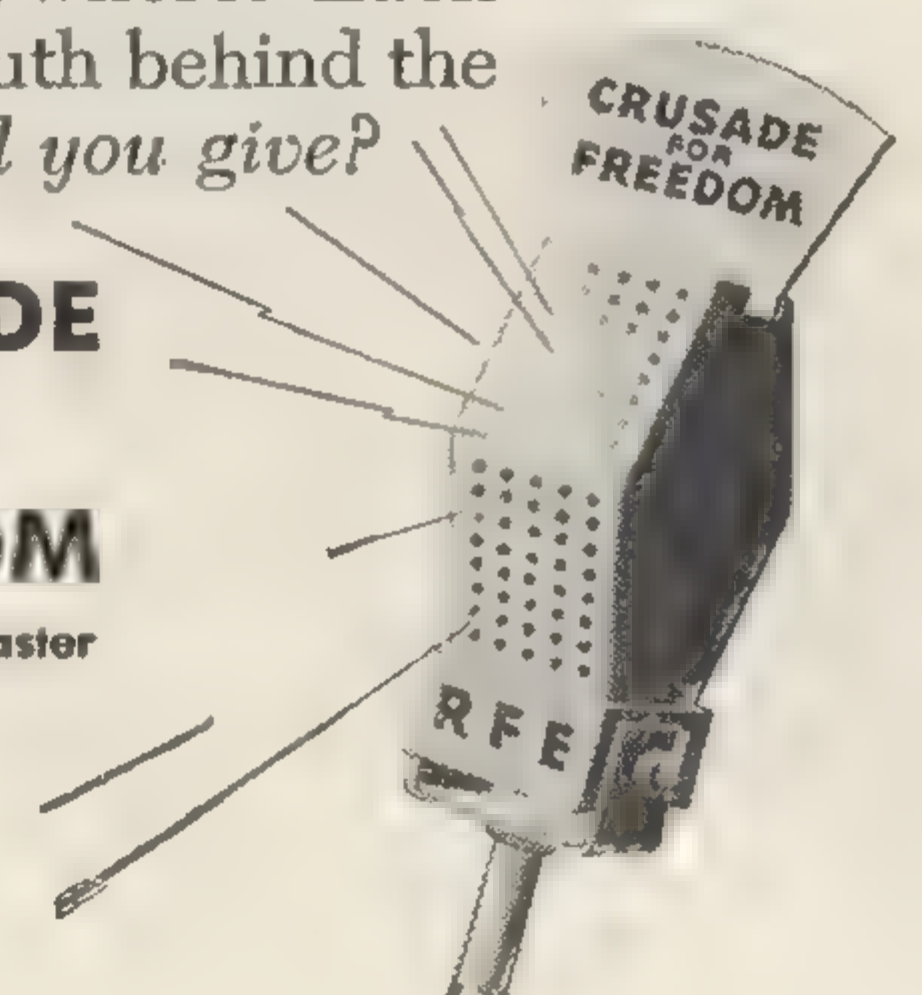
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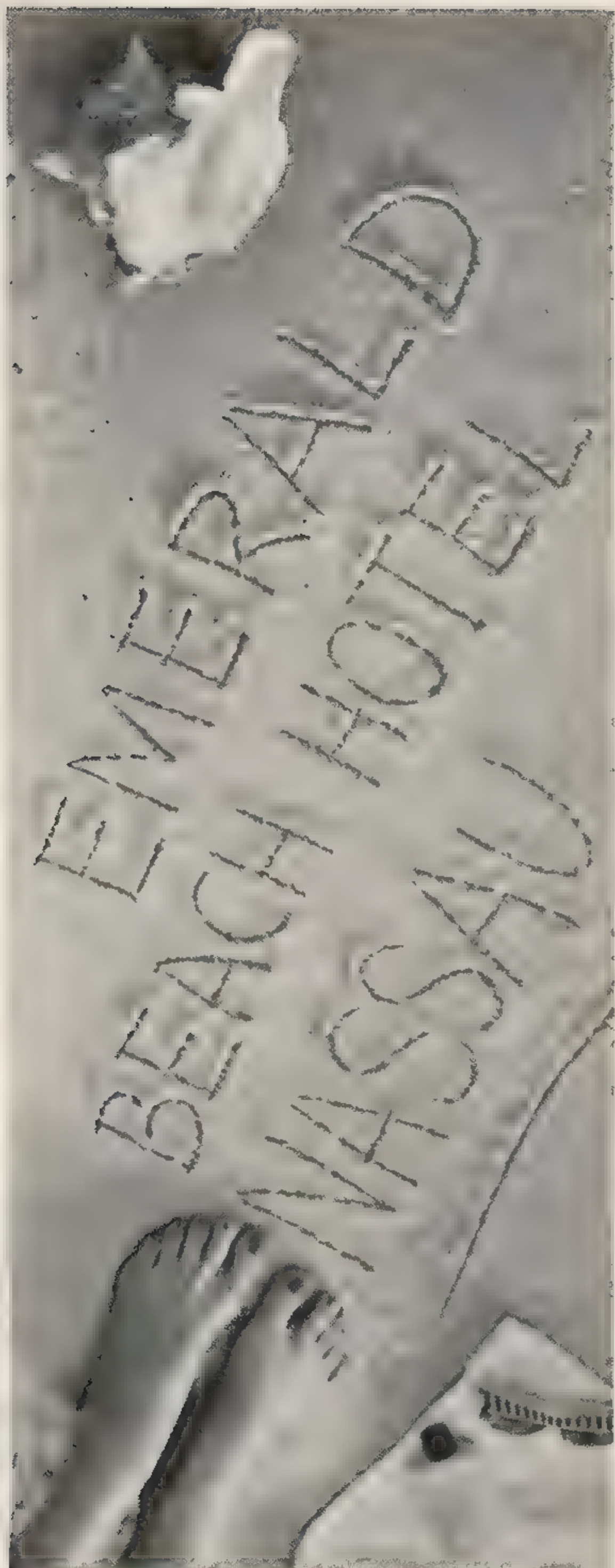
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THE SCENTED ISLAND

(Continued from page 185)



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the cross-section of visitors who find their way there, and the concentrated, informed interest locals take in the comings and goings and backgrounds of their temporary guests. I remember hearing at breakfast one morning the stirring news that Cocteau had just arrived in Calvi, and sure enough, there was the slim, rakish, black yacht, *Orphée II*, lying in the bay. (It's hard to imagine parallel news that would create such a stir in an English village—perhaps Christopher Fry making landfall at Mousehole? It's a moot point.)

In Calvi you can stay at one of the many small hotels in the town itself—none of them exactly luxurious, but some providing good full *pension* or *demi-pension*. The chief disadvantage of staying right in the middle of the Calvi *va-et-vient* is that Corsican arguments, discussions and vocal activity in general seem to go on in the streets for twenty-four hours without a break. Happiest, to me, is to book a room at the Nord-Sud, a few minutes' walk above the town.

This is a curious building—little more than some seven big, bare, whitewashed studio rooms running the length of a single corridor, their stone floors cool and clean, their balconies overlooking a cliff slope to the marbled, purring sea below. The Nord-Sud has its own bar, cool and dark as an aquarium, and outside there is still a flat square of concrete that was once intended to make a dancing-floor for an outdoor night club that, Corsican fashion, never materialized. From the hotel it is only a matter of a few minutes' scramble-and-climb over field and rock to the huge, jutting stones round the headland, and the sea touches your feet.

Other Corsican main coastal towns for me hold far less charm. Ajaccio's colour and movement does not really compensate for dust and noise. Bastia is black and somehow doggedly unappealing. Aim for the little coast-centres—St. Florent, or Ile Rousse, where there is the gigantic, incredible Hotel Napoleon Bonaparte, a splendid white elephant of an hotel, and practically nothing else at all except Corsican landscape and sea.

Reaching the island can be a fairly problematic business;

care must be taken to check connections at the end and be prepared for a few links in the chain to work a little loose. From the French mainland you can reach the island by plane or boat—there is quite a variety of different permutations and combinations, and points of departure and arrival from which to choose. By night-boat you can watch the spangled lights of the French coast vanish and Corsica come up with the dawn. By aircraft you will be quicker, but Corsican airfields are apt to look like a domestic Shagri-La landscape, barren, scrubby, and without much benefit of tarmac. Travellers who like to experience anything once should try the train run from Ajaccio to Calvi, along a precipitous, grass-grown track, klaxon-heralded, bumping and swaying, the travellers frying gently together under the red-hot carriage roof, and the railroad-hardened Corsicans knocking back devilish-looking, highly-coloured drinks in the bar which this extraordinary train, the nightmare of some wild Corsican Emmet, so prudently carries to give confidence round hairpin bends and generally deaden the pain.

Corsica is not abundant and blossomy and wide-awake like the fleshpots of the French mainland Mediterranean coast. It is a poor island, and no one of the inhabitants seems to have much ambition to make it any richer. In Bastia the *lycée* students strike as soon as the roof drips or the cooking falls below the accepted standard—and this drastic habit of knocking off seems to pervade the Corsican temperament. This island has been called "*l'isle maudite*," and Corsicans can be observed of an evening sitting over their *pastis*, talking of the fish they didn't catch that morning, and looking out towards the blue mountains with the Chekhovian resignation of spiritual exiles from some metropolitan paradise beyond the horizon. They sing a lot about death and war and unlucky love, and even in Calvi the golden air can suddenly become suffused with a curious, disturbing trouble that blows in from nowhere on the sea wind. The people of the island, black-eyed, brown-skinned, gold-toothed, with names like Cassanova and Moraquini, have dark

(Continued on page 188)



"When will Daddy come?"

Sul Ja wants her daddy. Every day she looks for him. Every day she asks her mother, "When will Daddy come?" Sul Ja is only four years old. How can her mother explain why Daddy doesn't come—that he still is a prisoner of the Communists in North Korea, that he may even be dead?

Sul Ja's mother doesn't say these things. Like Sul Ja, she hopes that her husband will come back some day. In the meantime she struggles desperately to keep her little family together. In war-torn Seoul, where thousands of refugees strive to rebuild their lives, the young mother runs a roadside stand—and makes \$10 a month! This does little more than pay the rent, let alone meet the needs of a growing child like Sul Ja. With Korea's bitter winter here, her plight is still more precarious.

HOW YOU CAN HELP SUL JA

You can't bring Sul Ja's father home, but you can help her, and thousands of youngsters like her. Through **Save the Children Federation**, you can provide funds to purchase food, warm clothing, bedding, school supplies—and other necessities—for a child in Korea or in Finland, France, Greece, or West Germany. You will get a case history of "your" child, a photograph, and a progress report. You can write to "your" little boy or girl and the family, and receive letters in return, so that your material aid becomes part of a larger gift of understanding and friendship. An SCF Sponsorship is only \$120 a year, \$10 a month, or \$30 a quarter. The cost is so small—the good so great.

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THE SCENTED ISLAND

(Continued from page 187)

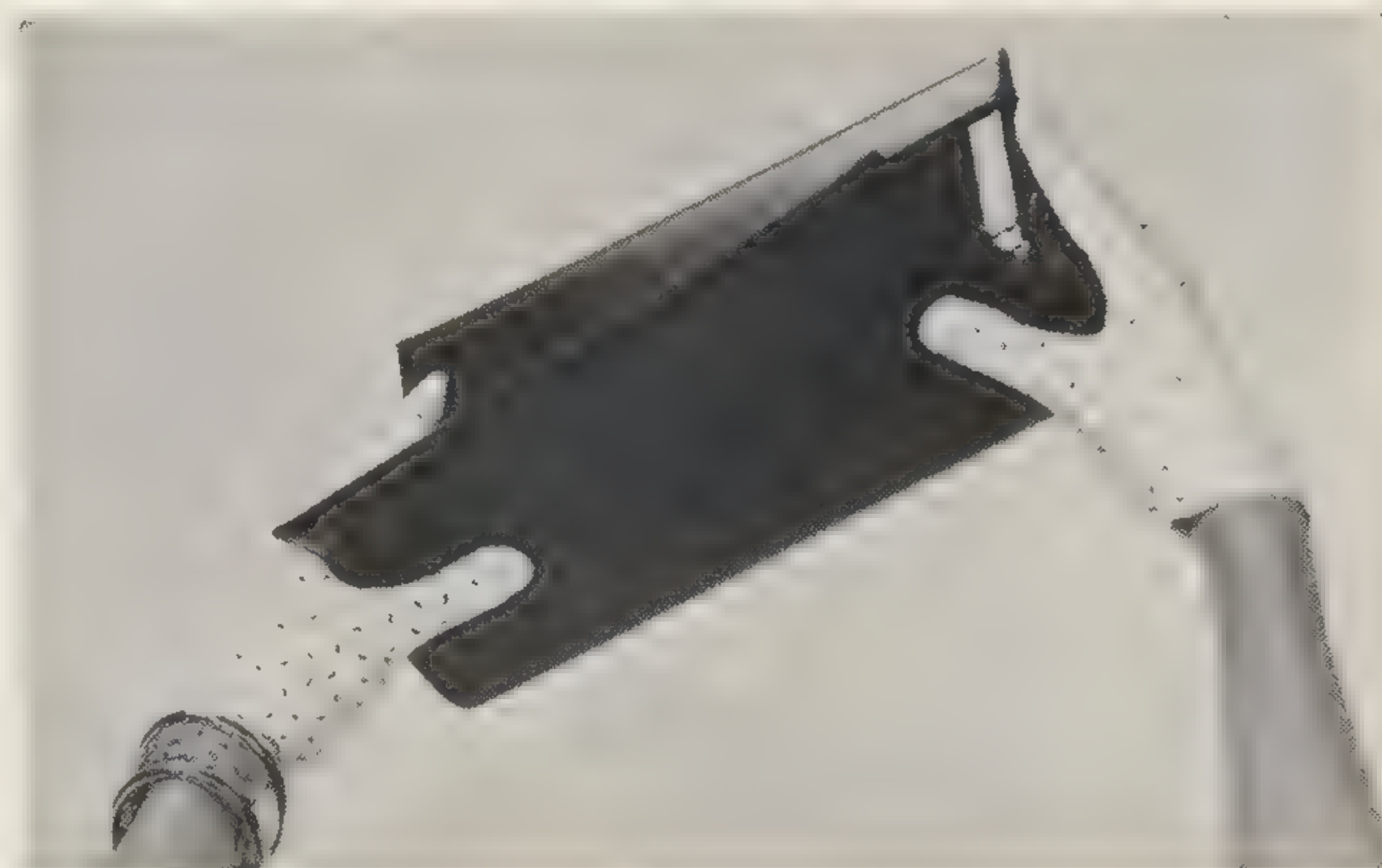
temperaments, shadowed with poverty and a sort of resigned lassitude that is nothing so graceful as indolence. Neither the bright eyes and *brío* of the Italian, nor the French shrewdness of wit survive this hard soil and barren rock, progenitor of only the cactus and the bitter olive.

Corsica's history is one of attack, occupation, revolt and counter-attack—from the Genoese, the French, and the British, who at one point established a Viceroy on the island. (Nelson lost his eye in the siege of Calvi.) Finally this disturbed and independent island has finished up as a province of France, Anglophile and strongly Italophobe in temperament. Memories of Italy remain strong in the language and in family names, but comment on this is not received with enthusiasm.

But in spite of a certain spiritual *malaise* that hangs over the island, a holiday in Corsica grows roots in the mind. I shall always remember the dusty walk

down the hill to the quay at Calvi in the evenings, past the heavy eucalyptus, down a dark flight of alley-steps, and then the curve of the kingfisher bay with the bobbing boats; sitting at the little tables of the café belonging to François le Noir, who suffers terribly with his liver, is always going to buy a new boat next season, and never wants to let you pay for your drinks; the drum-roll sun at midday that strikes like a knife; the village of Lumio across the bay, where all the inhabitants are undoubtedly moon-struck and where they dance like dervishes; the monastery we saw, isolated in the lonely countryside, where the air hummed with heat and silence and time didn't count. Certainly the island is over-dramatic to be in perfect taste. Everything is extreme—the heat of the rocks and the cold of the mountains beyond the snow line. Similarly it is a violent obsession. See the world's other islands while you can—once set foot in Corsica, and you will be dragged back.

New handbag— complete with change



Good thing to get hold of: this good new spring-and-summer handbag. It's of smooth navy-blue calfskin, handsome for now; later, on hot days, it slips into a cover of fresh white embroidered linen (see below). Facile closing—no snaps, clicks, or crashes. Bag and slip cover, by Virginia Art, \$19, plus tax. Lord & Taylor. White gloves printed with a handful of navy-blue crescents: by Shalimar, in a firm double-woven nylon, \$3. At Bloomingdale's.



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DECORATING: A BEAUTY'S IDEAS

Here, an at-home view of Mary Dee, the incognito heroine of Vogue's story on pages 130-131. A plain woman who's considered a beauty by many, she has made her surroundings as beautiful as herself—and some of her methods are likely to be of interest to women everywhere.

For one thing, her view of decorating has always been a very personal one (she looks the same way at her clothes, her looks). She grew up amid a mixture of good and bad ideas on the subject, and as the variations interested her, she did some studying on her own and soon learned to prefer the fine old Belter furniture at her grandmother's house to the weird-er brand of *art nouveau* that she encountered when she visited her rather arty aunt.

And, just as she's stuck firmly to some classic clothes-principles all her life, she still has some family "pieces" she fell in love with as a child—she keeps them for sentiment as well as beauty. She still sews (a pleasant figure in a pretty-coloured tea gown) at a very intelligent Victorian sewing table that's been in every bedroom of hers for three decades. And, when she was sixteen, her father bought her a Florentine writing table of walnut with an ivory inlay, that now stands in the Dees' living room. (Before her marriage, it was her dressing table, with a great easel-back mirror in a plain silver frame.)

Another characteristic of hers that applies to her house as well as to her clothes: her delicious neatness. The Dee apartment fairly gleams. In a pinch she would rather put her household money into housekeeping than into pampering service; would rather have the windows shine like crystal than have her breakfast served to her in bed. And she's worked out some up-to-the-minute ways of coping with big-city dust: she found that air conditioning the apartment completely actually saved money on the cleaning bills; and she's had most of her upholstery fabrics sprayed with a silicone finish—they can be dusted fresh every day.

The Dee apartment is twelve floors from the street, with an exceptionally pretty view and

a nice feeling of privacy—therefore, the tall living-room windows are uncurtained; louvred shutters (stripped down to a wonderful tawny colour) are used instead. In front of each, there's a tubbed camellia tree, standing on a plain little lacquer stand.

The living-room walls are off-white, with simple mouldings picked out in gold leaf; the floors, a dark, beautiful parquet with a treasured English needlework rug—soft pink and blue flowers on an ivory ground. Mary Dee had the sofa covered in a white-on-ivory Fortuny cotton print last season; rows of matching pillows, backed with crimson-red velvet, give a wonderful colour flash. There's a big, comfortable *bergère* chair in soft blue silk at either side of the fruitwood coffee table. And at the fireplace end of the room, there is a club chair covered with honey-beige velvet—Jonathan Dee's favourite—and a fruitwood table holding a treen cigarette box and his other smoking things.

Then, for colour, a very catholic, very full collection of paintings hangs on the living-room walls—ranging from an old oil of the Hudson River school that Mr. Dee has had since boyhood, to a beautiful abstraction by Bazaine that they bought in Paris last spring. (Their hundreds of books and photographs are on shelves that line the lengthy hall that leads to the bedrooms.) For lighting: lamps that are mostly made of old vases—in curious and beautiful colours—with heavy, deeply pleated white paper shades (inexpensive enough to replace often).

The Dees sometimes have dinner on trays in the living room when they don't have guests. They like dinner parties for six or eight—and in the dining room. Mary Dee loves round rooms, and she's had the corners of the dining room plywooded to form curves—a cabinet is built into each corner, for her collections of Chelsea and Worcester. The china gives the room great colour—so instead of pictures, there are only two Chinese wall panels: soft pink and blue flowers and birds, painted on cream silk. The walls are antiqued white; the caned chairs are painted white; the caned chairs are painted white; the caned chairs are painted white.

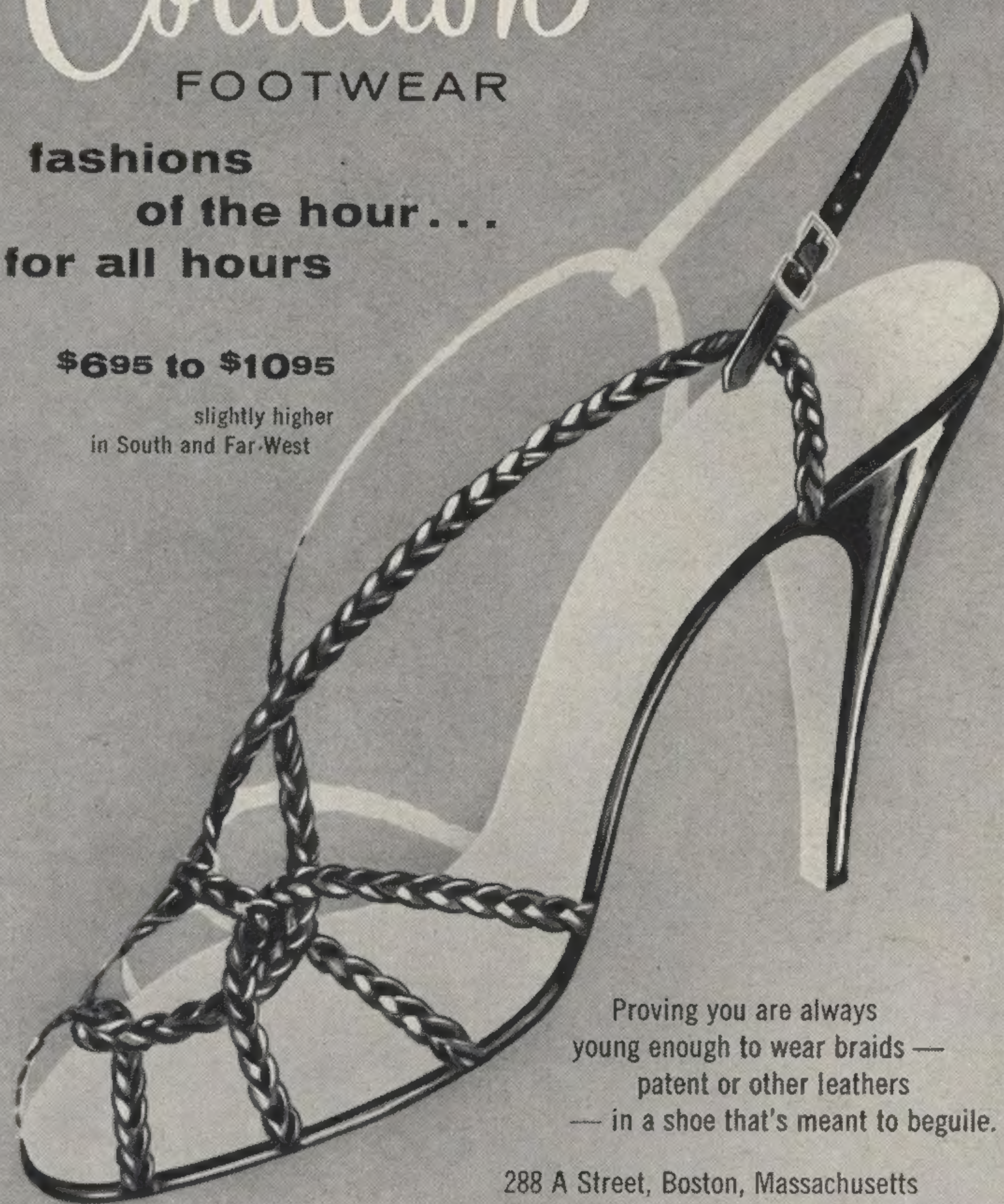
(Continued on page 190)

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DECORATING

(Continued from page 189)

ed a faded turquoise, with pads slip-covered in soft blue linen. (Every slip cover that Mary Dee owns has snap fastenings plus firm little tapes for tying—firmly.)

She leaves the round fruitwood table bare for her small dinners, and uses *écru* Alençon lace mats the size of dinner plates (cork pads underneath keep the table unscarred). She draws on her *trompe-l'œil* china for centre-pieces, or lights the low but marvellously convoluted silver candelabrum—so she's apt to use flowers at each place. Little cut-glass vases of pink and red geraniums look wonderful with her Worcester service. Mary Dee inherited a rather elaborate collection of Worcester from her grandmother, not all of it matching. Her solution: an unmatched and much-more-interesting service. The entrée may be served on a cobalt-blue and white pattern, the salad on red, gold, and blue. (She never serves more than three courses, but all are *superb*.) She collected some Creil dessert plates in France (black-on-white rebuses), and her silver's very simple—Queen Anne. Crystal? Fine, plain, delicate French wine glasses and goblets—there's a certain Paris shop that's the devil's walking-stick so far as she's concerned: she just can't resist it. (Mary Dee has found that clean bits of old sheeting, used for drying the glasses, can make crystal sparkle as nothing else can.)

For larger dinner parties, the Dees serve eight people in the dining room and six apiece at two tables (round card tables) in the living room. Tablecloths are used then—wonderful old linen damasks that Mary Dee has had rounded and dyed in soft pinks and blues and that lovely celadon green. The napkins match, have lovely fat old-fashioned monograms, *and* are perfectly enormous

—the men always unfold them with joy!

Men appreciate the fact, too, of the Dee ash trays—big *coupes* of crystal. And, though Jonathan Dee didn't actually tell us this, we feel that he probably appreciates the general lack of ruffle and clutter throughout the Dee apartment. The bedroom, for instance, has a quietly beautiful appearance: white walls, cinnamon rug, and glowing fruitwood. There's a honey-beige vicuña throw on the bed in winter (in warm weather, honey-beige silk instead), and the draperies are a beautiful silver-birch shade of silk, with blue linings to give a soft impression of colour. Mary Dee keeps flowering plants in straw cache-pots on the mantel (a russety-chalk Redon fantasy glows above them): hyacinths, white narcissus, real ferns, unreal ivy leaves.

And the Dee house has a nice honesty about its décor. The unreal flowers are always frankly unreal (paper or raffia or porcelain), and the television set doesn't try to look as if it came out of the château at Versailles. (The tv is in Jonathan Dee's study—and it's about this time of year *every* year that he plans *not* to be such a Giant addict!)

Final point about Mary Dee and décor: she is a quiet kind of beauty (doesn't belong to the knock-'em-dead school), and her house is very like her. Its beautiful aura grows on the visitor, slowly. One does not get a blatant, brilliant quick-impression. It mightn't be until the tenth or eleventh visit that you'd notice that the lovely little painting propped on the living-room table is actually of intarsia marble—and that the neat stacking of magazines is achieved via a handsome straw basket bought for less than a five-dollar bill.

YOUNGLAND FASHIONS

The following is a list of stores throughout the country where the children's fashions shown on pages 170 and 171 may be found.

Atlanta, Ga.....	Rich's Inc.	Indianapolis, Ind.....	L. S. Ayres & Company
Boston, Mass.....	Filene's	Los Angeles, Calif.....	Bullock's Downtown
Chicago, Ill.....	Carson Pirie Scott & Co.	Pittsburgh, Pa.....	Joseph Horne Co.
Cincinnati, Ohio.....	Shillito's	Richmond, Va.....	Thalhimer's
Cleveland, Ohio.....	The Higbee Company	Rochester, N. Y.....	B. Forman Co.
Dayton, Ohio.....	The Rike-Kumler Company	St. Louis, Mo.....	Stix, Baer & Fuller
Houston, Texas.....	Foley's	Westwood, Calif.....	Bullock's-Westwood

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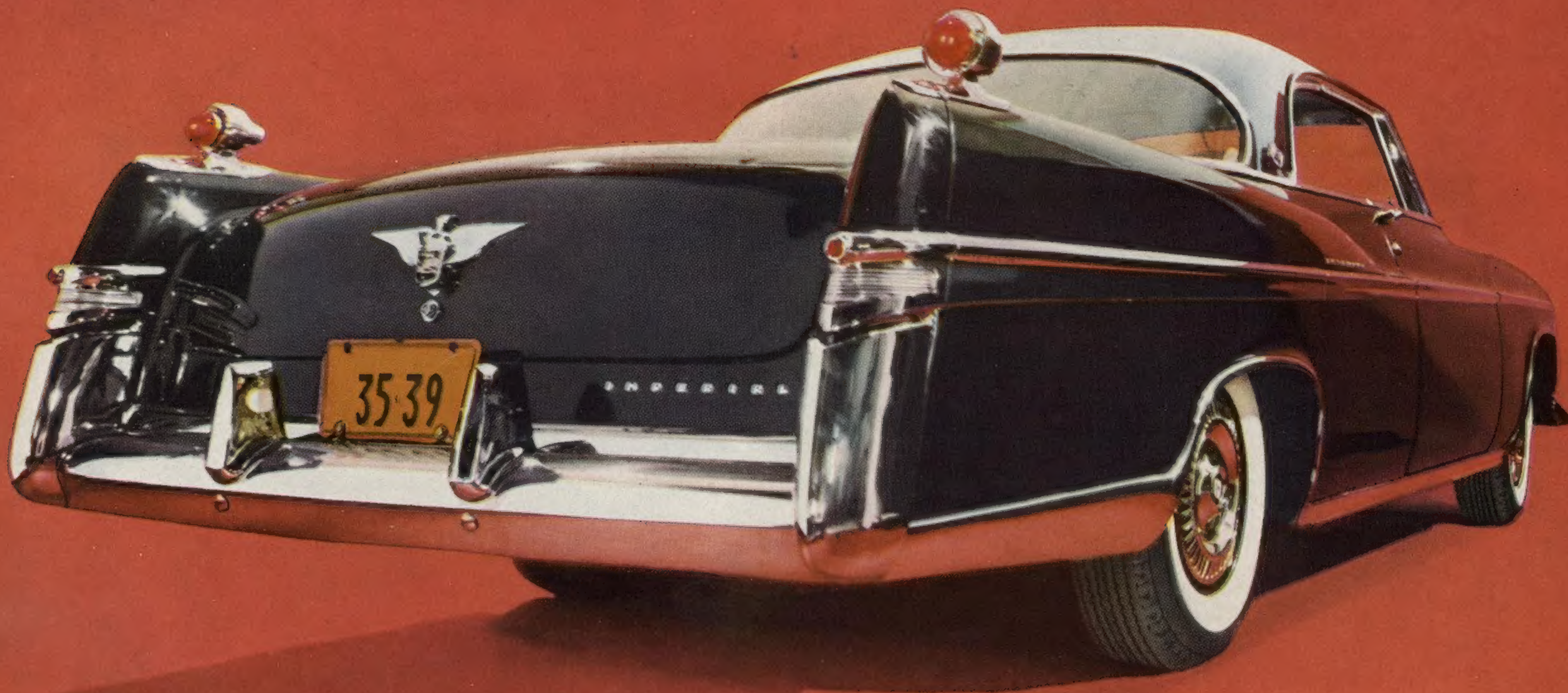
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